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SOME TEXTUAL NOTES  
ON  
A MIDSOMMER NIGHTS DREAME

BY  
ALFRED EDWARD THISELTON

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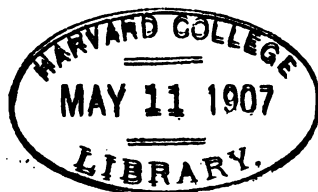
*'Quis leget haec?' Min' tu istud ais? nemo hercule! 'Nemo?'  
Vel duo, vel nemo. 'Turpe et miserabile!' Quare?*

LONDON  
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## PREFACE

OUR three authorities for the text of 'A Midsommer Nights Dreame' are (1) the Quarto printed *for* Thomas Fisher in the year 1600, and entered with the Stationers' Company on 8th October that year; (2) the Quarto printed *by* James Roberts in the same year, which was not separately entered with the Stationers' Company; and (3) the First Folio published in 1623. In the following notes the Fisher Quarto is referred to as FQ, and the Roberts Quarto as RQ, while the text adopted to be commented upon is that of the First Folio: for all which I have used such facsimiles and reprints as were available. I have availed myself of the line-numbering of the Oxford Shakespeare. I should like also to have used that of the New Variorum edition of the Play to which my notes must be regarded to some extent as supplementary, but I was uncertain as to my right to do so. In studying the Play my obligations to that edition are great, but I have endeavoured to avoid merely repeating explanatory information that can be acquired by a reference thereto, which aim on my part may account for what would otherwise be regarded as omissions.

With regard to the text of the Play the main problem is the relation between our three authorities, and as the conclusion is—I believe, universally—admitted, that the Folio was printed from an altered copy of RQ, the problem is, apart from such alteration, reduced to the relation between RQ and FQ.

The reasons for regarding FQ as having been first in the field have not always been convincingly stated. For instance, the argument drawn from the more modern spelling of RQ might be counterbalanced by its less elaborate punctuation. As a matter of fact, the punctuation of FQ is its most remarkable feature, reminding us in its minuteness even at times of that of the 1625 edition of Bacon's 'Essays'. Such punctuation, no less than what seems to us

the more archaic spelling, I have no doubt it was the aim of RQ to bring into line with the more prevalent modes.

This minuteness of punctuation in FQ may well be regarded as an indication of the care which was taken to make that edition as accurate as the circumstances of its production would permit, but as an indication of authority it has no value owing to its clearly not being in accordance with the current practice, which did not encourage such excessive minuteness, and had more regard to elocution than to construction, though the two points of view might often coincide.

If FQ was one of the "surreptitious copies" adverted to in the Folio preface "To the great Variety of Readers", we may suppose that the sources of its text were of a composite nature; *e.g.* transcripts from shorthand, copies of individual players' parts, information from players, personal observation of the Play as performed, &c. The vicious arrangement of some of its passages and the variations in the designations of some of the *dramatis personæ* seem conclusive against a complete copy of the author's manuscript having been used.

The general coincidence of the pagination of RQ and FQ is a curious feature, but here unfortunately the case has been inaccurately stated, for the variations only occur on 5 consecutive pages (pp. 48-52 of Griggs' Facsimiles). If we allow for blank lines, whether above or below stage directions, it is clear that a full page in either Quarto was printed generally on a basis of 35 lines (exclusive of heading and catch-word). On the particular pages in question (save p. 52) FQ is printed on a basis of only 34 lines, while RQ preserves the uniformity of 35 lines. Now, on pp. 51-2 we find that Theseus' great speech on Imagination occupies 19 lines in FQ, as against 20 lines in RQ; the main difference being that RQ makes two complete lines of "The Lunaticke, the Lover, and the Poet, Are of imagination all compact", FQ placing "The lunatick" at the end of the preceding line, and cramming the rest into one line; and Theseus' subsequent speech "Come now, what masks . . . Call *Philostrate*" occupies 8 lines in RQ, while FQ manages to squeeze it into 5 lines, which would have been 6, but for placing the word "have", in the first,

with a bracket at the end of the preceding line. If we turn to the bottom of p. 48 we shall observe that RQ prints the line "*Egeus*, I will overbear your will" on that page while FQ places it at the top of p. 49. But the effect of the difference disappears by RQ printing on p. 49 "*Come Hippolita*" as a separate line, thus making room for the direction "*Exit*", which is absent in FQ, on the new line. If we read on to the bottom of p. 49 we shall find that RQ is nearly 2 lines ahead of FQ, for one of which the fact that RQ allows room for 1 more line on the page is accountable, and the other of which is clearly due to the line space in RQ being wider than in FQ, since the whole of "*Clo*"'s prose speech in the former occupies 17 as against 18 lines in the latter. On p. 50 RQ gains a further line by leaving no blank line above the direction "*Enter Snug the Joyner*"; and another by printing Snug's speech thereupon in 3 lines as against 4 in FQ; and a further line by getting the whole of Thisbe's next speech into 5 lines, while FQ gives it 6, concluding the speech on the next page. The blank line in RQ above the direction "*Enter Bottome*" may be set off against the fact that FQ allows space on this page for only 34 lines as against 35 in RQ. So that at the bottom of this page we have accounted for, RQ being 5 lines in advance of FQ. But if the object of the variations in pagination between the two editions was to make room for the different arrangement in RQ of Theseus' speeches on pp. 51 and 52 above referred to, only room for 4 extra lines was required, and we find the difference reduced from 5 to 3 lines by RQ leaving a blank line both above and below the direction "*Enter Theseus, Hippolita, and Philostrate*" (p. 51); which latter difference is raised from 3 to 4 lines, by the fact that FQ has only room for 34 lines on p. 51 as against 35 in RQ. It may be observed that the blank line in RQ above the direction "*Enter lovers: Lysander, Demetrius, Hermia, and Helena*" (p. 52) does not count for the purpose of the present calculation, for this direction occupies 2 lines in FQ as against 1 in RQ (cf. a similar blank line on p. 55 of RQ). Now, there seems to me to be no conceivable reason why the printer of FQ should have *deliberately* reduced the allowance of lines on each of pp. 48, 49, 50, and 51 from

35 to 34. If he had thought about it at all, he must have known that in order to keep up with RQ—assuming he had RQ before him—he would require to gain rather than to lose space, owing to the fact that there is room for more letters on a line of RQ printed as prose than in one of FQ. He would, therefore, at least have endeavoured not to get behind in pagination. It seems, therefore, to me that the reduction in printing line space in FQ on these pages is some evidence that the printer of FQ had not RQ before him to work from. Again such evidence as stares us in the face of adjustment of space by blank lines either before or after stage directions is, in any case, greater in quantity in RQ than FQ, in which connection it would appear from the rest of the Play not to have been intended to have any such blank lines at all, though FQ has two such blank lines on p. 50, which may be due, partly at least, to the avoidance of marking Bottom's entry at the top of a page. Again, it seems impossible that the Editor of FQ with RQ before him should regard the arrangement of Theseus' speeches above referred to given by FQ as an improvement of that given by RQ, though the arrangement of Theseus' speech on Imagination in RQ still leaves something to be desired.

On the above grounds, and the fair inference from the general agreement of pagination between the two editions that the printer of one had before him, as a check at least, the other, the probabilities seem strongly in favour of FQ having been first printed, and this is further supported by the undoubted improvement in spelling and punctuation (as indicated above), the increased number of stage directions, and the generally more presentable appearance of RQ.

It appears that Roberts printed 'Titus Andronicus' which was published in the year 1600 "As it hath been sundry times playde by the Right Honourable the Earle of Pembroke, the Earle of Darbie, the Earle of Sussex, and the Lord Chamberlaine theyr Servants". (Stokes, p. 2). And as Fleay has suggested the possibility of a connection between this play and the marriage of "the Earle of Darbie", it is possible that the two companies, the Lord Chamberlain's and the Earl of Derby's, having an interest in the play may in

some way account for the unopposed double publication in the same year. Though the Shakespeare Quartos cannot be regarded as fully authorised editions, they could hardly have appeared unopposed without some countenance from the interested companies.

The inference that RQ is the later edition may be curiously supported by the device on its title page, if we consider it in comparison with that on the title page of FQ.

FQ's device presents a picture the central figure of which is a King-fisher ("Alcione") with a fish in its beak and a scroll bearing the words "*motos soleo Componere fluctus*". Above the shades of night with stars and crescent (or decrescent) moon are in evidence, while below are pictured the shore and the undulating sea, which by the way Roberts or his Editor may well have thought resembled the wavy appearance of many lines as printed in FQ, whose compositor was clearly, in a sense, an adept in composing waves. The disc of the Sun is half visible above a hill in the neighbourhood of the horizon.

RQ's device represents what I take to be an egg with a quarter of its shell removed to admit of the egress of a crowned king of birds, the key on the quarter of the egg-shell that faces us indicating that this edition is the key that extricates the poet, signified by the king of birds, from the durance in which the spelling and punctuation of FQ has confined him, which may well have appeared to have been the result of Fisher having more regard to his own idiosyncracies than to the due presentation of the poet's work. In the case of RQ the gist of the device is the liberation of the king of birds (Shakespeare) to the light of day: in that of FQ the King-fisher (Fisher) is the prominent object. The key may also have been intended to suggest the idea of authority for the process of liberation. Encircling the device is the motto "*Post tenebras lux*," intimating that the shades of night pictured in Fisher's device are to give place to the clear daylight of RQ. If there is any predatory significance in either device it may be found in Fisher's, wherein we have the king-fisher with a fish in its beak, and not in Roberts'. I trust no disciple of the author of 'Is life worth living?' will conjecture that the crowned eagle signifies His Royal Highness——.



The differences between our three authorities are frequently not very important from the general reader's point of view. There are however a few cases in which the Folio text is so vastly superior as to suggest some degree of authoritative supervision. Its errors for the most part do not seem to me to touch the question of authority at all. I do not think it was printed direct from a copy of RQ which had been actually in use on the stage, but rather from a copy of that edition, which had been often clumsily and carelessly corrected by a stage manuscript for the purpose of the First Folio. The mistakes in placing stage directions are to me conclusive on this point, and such revision of RQ as there was did not go to the lack of uniformity in the designation of some of the *dramatis personæ* which was originally due to the composite character of the sources of the text of FQ.

In order to prevent lamentable waste of labour and time which I have myself experienced, I may mention that the Griggs Facsimile of RQ as originally issued for pages 9 and 10 substituted the corresponding pages of FQ. I have to thank Messrs. Quaritch for furnishing me with corrected leaves. But I have reason to believe that many uncorrected copies are in circulation, and would do what I can to prevent others from being misled as I am not ashamed to confess I was, though the delay so occasioned to one who has but little time to give to Shakespeare study was simply deplorable. This statement cannot of course expect to be far-reaching, but if it reaches one who would otherwise have fallen into the trap, it will have served its purpose.

In Appendix A I give the Rules of Punctuation to which reference is frequently made in the course of the notes. In Appendix B will be found illustrations by the way of passages in other Plays. In Appendix C I give a list of instances in which the First Folio follows the spelling of FQ rather than that of RQ—possibly not a very fruitful enquiry, but the list may save others time.

A. E. T.

# A MIDSOMMER NIGHTS DREAM

## ACT I.

(The Acts are only distinguished in the Folio.)

[SCENE i.]

(Scenes are not specially marked in any of our authorities.)

2. "four happy daies". If we suppose that Theseus and Hippolita are here conversing on a Monday, these words will point to the wedding taking place either on the coming Friday, or, if we admit the principle of synecdoche—which will also account for Hippolita's "Foure daies" (7) and "Foure nights" (8) (see King's 23rd Lecture upon Jonas)—on the coming Thursday. Now, it would seem to follow from the Folio stage direction "*Manet Lysander and Hermia*" (127) that Lysander and Hermia were to meet in the wood on Tuesday midnight (164, 178, 209, 223, and 247) about which time Act II would commence. I fail to see the slightest indication that more than one night is involved in the lovers' adventures in the wood. The positive indications are all the other way. Oberon just before the Fairies trip after the night's shade (*i.e.*, before sunrise; see III. ii. 388-95) speaks of "this nights accidents" (IV. i. 74), which should be sufficient to clench the matter. But it may be added that if Hermia had left her home the second night before the marriage, there would surely have been a hue and cry after her the next day. Whereas we find that on Egeus recognising his sleeping daughter in the wood on the morning of the wedding (IV. i. 134-7), he merely wonders at the company she is found in: and Theseus regards the finding of the sleepers in the wood as the most natural thing in the world, concluding that "No doubt they rose up early, to observe The right of May". Now, we know from Stubbes that "Against May . . . all the young men and maides, olde men and wives, run gadding over night to the woods, groves, hils and mountains, where they spend all the night in plesant pastimes; & in the morning they return, bringing with them birch & branches of trees to deck their assemblies withall" ("*Anatomie of Abuses*", *Furnivall*, p. 149). Hence it may fairly be concluded that the assignation was

fixed for the night before May-day, in order that Hermia's absence from home might admit of an easy explanation. And what time could be more apt to conceal the flight of lovers (212)? But if that night was Tuesday night, the day of Theseus' wedding must have been Wednesday, whereas we have seen that the earliest day that can be fixed for that ceremony is Thursday. There is, therefore, a gap of at least one day in the course of the action, and it becomes a matter of interest to determine where the closing up occurs. As Dr. Furness has in the New Variorum edition of 'The Merchant of Venice' illustrated Shakespeare's management of time from the 'Agamemnon' of Aeschylus I may perhaps venture—though my classics are somewhat rusty—to suggest that that Tragedy provides an easy solution of the problem before us. In the 'Agamemnon' we find that the interval required for the return of Agamemnon from Troy is slurred over so as to make the action of the drama appear continuous and consecutive, while the dramatist pays tribute to the world of fact by taking care to introduce nothing into the words of Clytemnestra or the Chorus which is inconsistent with that interval, and even allows for it by making the Herald subsequently enlarge upon the circumstances of the voyage. The inconsistency is in nothing that is *said* by either Clytemnestra or the Chorus (notwithstanding that the late Professor Warr has translated "palai" "Yesterday"!), but in the permanent station of the Chorus on the stage, which creates the illusion of continuity of action. It is, therefore, clearly due to the exigencies of stage representation. The Folio text of 'A Midsommer Nights Dreame' presents us with an almost exact parallel instance of this Aeschylean device. The stage direction after line 127 of this scene informs us that Lysander and Hermia are to remain upon the stage after the others have left it, and the preceding context negatively points to the same conclusion. But a close examination—as Fleay seems to have seen—of what succeeds—as in the case of the 'Agamemnon'—also points to the improbability or impossibility that what succeeds should in the world of fact be consecutive in time with what precedes. In the world of fact, then, I take what succeeds this stage direction to have taken place on the Tuesday (or Wednesday), and this will allocate the assignation in the wood to Wednesday (or Thursday) night, and the nuptials to Thursday (or Friday). But if there is a gap at all, there is nothing to prevent it extending to two days or even more, instead of to one. Hence there is room for the conflicting views as to the length of the interval between the opening lines of the Play and the wedding which the language used prescribes. It only remains to add that Lysander and Hermia remaining on the stage was probably due to the paucity of scenery, which would make it not worth while to lose time by their quitting the stage, only to return forthwith; and the fact that the preceding context is consistent with the departure of all except

Lysander and Hermia, combined with the stage direction of the Folio, seems conclusive that in actual presentation no new scene here commenced and that we should be wrong in taking advantage of the silence of the Quartos by introducing such a new scene.

4. "wanes;" RQ has an italicised colon (Rule XIII), which represents a note of exclamation in FQ, in place of the semi-colon. FQ misprints "waues" for "wanes".

5-6. "or a Dowager Long withering out a yong mans revenew": cf. "The second is sicke of the mother, and like unto heires, when as the fathers have left theim faire landes, they mourne of the chine, and are never contented, but wimper and whine untill the mothers are dead" (Bullein's 'Dialogue against the Fever Pestilence', *E. E. Text*, p. 83).

7. For absence of stop after "nights" see Rule XIV. FQ reads "night" and inserts a colon thereafter. In the next line RQ erroneously reads "daies" for "nights".

9. "like to a silver bow" really qualifies "bent" (10): see Rule III.

10. "Now bent". "Now" may of course easily be a misprint for "New" (see on 'Anthony and Cleopatra' I. i. 47), but I am not convinced that this is the case and rather suspect it is equivalent to the latin *jam*. It has been suggested that the wedding was to be at the first quarter of the moon on the ground that Theseus' "Another Moon" (3) might mean a new phase of the moon. The ground hardly seems tenable, but the conclusion might fairly be maintained by taking Theseus—at the time of speaking not having yet seen the new moon—to mean that the new moon will be visible that very night, and that three more nights are to elapse before the wedding; the four days thus accounted for bringing in the new moon, and each, as it were, advancing it further. On such a view we should have the wedding taking place at about the first quarter: and as Theseus had not yet seen the new moon, he might well regard the old moon as still waning (4). It may also be noticed that the four days are described by him as "happy", and it is therefore not necessary to assume that his complaint against the old moon is levelled at these, for the immediate preliminaries to the wedding might give him nothing but pleasure. Now, Ascham in discussing the "lytle bende" and the "greate bende" writes: "The greate bende hath many commodities: for it maketh easier shootynge the bowe being halfe drawn afore . . . . Therefore lette your bowe have good byg bend" ('Toxophilus', Arber, p. 112). The moon at the first quarter may have suggested to the poet the simile of a strung bow with a "greate bende", the apparent diameter dividing the illuminated from the dark part of its face representing the bow-string. The process of

bringing in the moon will thus resemble that of bending the bow for the purpose of stringing it, and will be just completed when the first quarter is reached. If this interpretation holds, it will account for the moon shining on the wedding night, which is clearly in Hippolita's mind (see also III. i. 58) and will help to reconcile other apparent inconsistencies in the play. I do not contend that any hypothesis will make the moon's behaviour throughout the play perfectly correct, but it is perhaps as well not to exaggerate its vagaries.

15. For "pompe" cf. "you shall see Cariclia to-day, if you have not seene her before, for she must be at the pompe and Funeralls of Neoptolemus bycustome" (Underdowne's 'Heliodorus', *Tudor*, p. 76). "our pompe" is not of the kind that is associated with "Funerals" (14), to which melancholy and pale faces would be appropriate. For comma after "pompe" see Rule V. The Quartos have a full stop.

19. In the stage direction after this line, the Folio is certainly right in omitting Helena—whom the Quartos include—among the entrants. Had she been present, Lysander's reference to her (106-10) had been other from what we find it.

24, 26. "*Stand forth Demetrius*" ("e" misprinted "o" in the Folio). "*Stand forth Lysander*". The italics and arrangement may simply indicate that the words are addressed to persons other than Theseus to whom the rest of the speech is addressed (see on ii. 56-7). As far as Theseus is concerned they are virtually asides, and it seems natural enough they should be so distinguished, though it is quite possible that the transcriber or compositor of RQ or the Folio mistook them for a stage direction from which in practical effect they scarcely differ; cf. "*Speake Piramus: Thisby stand forth*" (III. i. 86). Ebsworth is hardly happy here in his comments, for he lays down that in FQ "the business is given (as usual) in *Italic* type, with the exception of the proper names of the characters; which are in Roman type": whereas FQ reads here "*Demetrius*" and "*Lisander*" not "Demetrius" and "Lisander", so that from Ebsworth's premises the logical conclusion is that these passages are *not* stage directions in that edition.

30-1. "sung, With faining voice, verses of faining love". "To faine in singing; to speake in a small faining voice, also to speake, or sing, as one could hardly utter his voice" (Baret's 'Alvearie': see Appendix B). "with faining voice" may well refer, then, to the extraordinary soft and caressing tone with which a lover sings to his mistress; which Egeus would imply is put on for the occasion and a fitting accompaniment of unscrupulous and deceitful love. What follows shows that the idea of deceit is not absent.

32. For comma after "fantasie" see Rule V: FQ has a colon.

38. For comma after "my gracious Duke" see Rule I: FQ has a comma also after "And".

39. For comma after "Grace" see Rule I: FQ has a comma also after "here" (Folio "heere", RQ "here").

44. The italicised colon after "death" in FQ would be very expressive, if there be anything in Rule XIII. "death" here is more general than "the death" (65), and includes civil death, which was a consequence of assuming the veil. For comma after "Law" see Rule III: "according to our Law" really qualifies "provided"; cf. 9.

54-5. "But in this kinde, wanting your fathers voyce. The other must be held the worthier". The Quartos instead of the full stop at the end of 54 give a comma which I believe is right, as being more in accordance with Shakespeare's style: see Abbott 378.

65. "dye the death": see my notes on 'Measure, for Measure' II. iv. 166, and 'Cymbeline' IV. ii. 96.

69. "Whether". "Whether" is a monosyllable in III. ii. 81: also cf. "either" in II. i. 32, ii. 156.

73. The "hymnes" are "faint" because the Moon to whom they are addressed is "cold" and "fruitlesse". They are also sung by those who master their blood (74) or are exhausted by fasting and therefore lack natural fervour. What Naylor writes of the clavicord, too, may be to the point: "It was used by the nuns, and therefore had its strings muffled with bits of cloth to deaden the sound" ('Shakespeare and Music' pp. 68-9). For comma after "Moone" see Rule V: the Quartos have a full stop.

76-8. cf. Erasmus 'Colloquia' (see Appendix B), *Ex Officina Hackiana*, 1664, p. 186 ('Proci et Puellae'): "Ego rosam existimo feliciorum, quae marcescit in hominis manu, delectans interim & oculos & nares, quam quae senescit in frutice: nam & illic futurum erat, ut marcesceret: quemadmodum felicius est vinum, quod bibitur ante quam acescat. Quamquam non statim marcescit flos puellae, si nupserit: imo video multas, quae ante nuptias pallebant, languebant, ac velut extabescebant, ex congressu viri sic enituisse, ut tum demum florere cœperint". I have continued the quotation given in the *New Variorum*, as the continuation seems to me to be to the point. "earthlier happie" is surely right as in exact antithesis to "Thrice blessed" (74) which is equivalent to "heavenly happy". For comma after "thorne" see Rule I: FQ has also a comma after "which".

80. FQ inserts a comma after "Patent".

81. The comma after "yoake" see Rule III and Rule IV, "whose unwished yoake" being in construction in immediate

connection with "give" the distance of which requires the expression to be dwelt upon. The Quartos omit this comma.

84. For comma after "The sealing day betwixt my love and me" see Rule I: the Quartos place a comma also at the end of the preceding line. FQ has a comma also after "day".

85. For colon after "fellowship" see Rule II: FQ has a comma.

90. For comma after "For aie" see Rule I. The Quartos by placing a comma also after "protest" (89) would exclude the application of that Rule.

91. For comma after "Lysander" see Rule I: FQ has a comma also after "and".

92. "crazed": cf. "amendest the things that are crazed" ('Christian Prayers' fol. 34); "Me thought min hert was crazed" (Skelton's 'Phyllip Sparrowe' 1105).

96, 97. For commas after "what is mine" and "all my right of her", see Rule III and Rule IX: the Quartos omit the latter comma. The Folio inverts the "n" of "And" in 96.

113. For comma after "selfe-affaires" see Rule I: FQ has a comma also after "But".

115. For comma after "with me" see Rule V: FQ has a colon.

122. "what cheare my Love?" This question seems to indicate that Hippolita's countenance exhibited signs of sympathy with Hermia. She herself was an Amazon on the point of relinquishing "single life" of a kind.

123. "go along". "go" was very frequently used in the sense of "walk", implying movement simply: "to Go, or walke" (Baret's 'Alvearie').

127. FQ and RQ have a comma (Rule III) after "desire" which is absent in the Folio. For the stage direction—absent from the Quartos—after this line see on 2. "*Manet*" seems to be used as if it were an English verb: cf. "*Exit*" in III. i. *post* 111.

130. Instead of the Folio comma after "raine", FQ has an italicised colon (Rule XIII) and RQ a semi-colon: cf. 4.

132. The "Eigh me" of the Quartos—after which FQ places an italicised colon (Rule XIII) and RQ a semi-colon (cf. FQ, RQ, and Folio punctuation of 4)—seems out of place, for Lysander is clearly trying to comfort Hermia, and not to make her more sorrowful by displaying his own grief. "Hermia" of the second Folio is certainly an improvement. But after all we need not quarrel with

the occasional occurrence of a line of only four accents : see Abbott 505. The Quartos read "I could ever" for "ever I could".

135-9. The semi-colon after "blood" (135), as also that after "yeares" (137) and that after "friends" (139), in the Quartos, mark more distinctively Hermia's exclamations as interruptions than the full stops in the corresponding positions in the Folio. No doubt it was felt that as a mere matter of printing form the semi-colons were not consistent with the full stops after these interruptions.

136. "O crosse! too high to be enthal'd to love". The reasons adduced by Theobald for reading "low" instead of "love" are scarcely convincing in face of the united authority of FQ, RQ, and the Folio, which gives us a much more forcible sense : for it is a very pointed answer to Lysander, to assert that it is a contradiction in terms to suggest that "The course of true love" or "true love" could be too high to submit to the thraldom of love : and "crosse" can bear the sense required for such an interpretation ; cf. "*This is a bloody Banket, where (crosse to the festivall proverbe, the more the merrier) the multitude of guests shall adde to the horror of miseries*" (Adams' 'The Divells Banket', 1614 ; Epistle Dedicatorie to 'The Shot' : see Appendix B). As I understand the spirit of Hermia's exclamations she will not listen patiently to Lysander, until he deals with "a simpatie in choise" (141) : then, she draws the conclusion he wishes, and he pronounces it "A good perswasion" (156). To carry out this view I interpret the line at the head of this note as above indicated, paraphrasing "O spight! too old to be ingag'd to yong" (138) somewhat as follows, "'Tis not true love, but rather contrariety of disposition that makes age refuse to ally itself to youth"; while "O hell! to choose love by anothers eie" (140) obviously means "To be guided by another's eye in choosing a lover is as far removed from true love as Hell from Heaven". Those who hold that the antithesis of "old" and "yong" (138) indicates that the similar antithesis is required of "high" and "low" have to content themselves with a much feebler meaning, which appears, at any rate, not to have satisfied Coleridge. It may indeed be urged against my interpretation of "crosse" (136) that "crost" (150) and "crosse" (153) are against it. To such a contention the answer is that where the same word is used in a neighbouring context it is often a sound rule to suspect a variation in meaning.

139. "Or else it stood upon the choise of merit". We may remember that Theseus had pronounced Demetrius to be "a worthy Gentleman" (52), to which Hermia had retorted "So is Lysander" (53), whereupon Theseus had propounded that though in themselves both candidates for Hermia's hand were worthy, Demetrius must be held "the worthier", because Lysander lacked her "fathers voyce" (54) : and when Hermia had expressed a wish that her father should



see with her eyes (56), Theseus had rejoined "Rather your eies must with his judgment looke" (57), and had subsequently referred to the consequences of her not yielding to her father's choice (69). Hermia, then, had clearly been urged to make a "choise of merit" in one sense, which also amounted to choosing love "by anothers eie", and it is to this that she, naturally enough, applies Lysander's generality, however that may have been intended. The Quarto reading ("friends" for "merit") has only its inferiority, which carries a certain cheap obviousness, to recommend it; while it is surely contrary to the spirit of Lysander's remarks that he should descend from the lofty level of the rest of his discourse to drag in such a pointed reference to Hermia's father as the reading "friends" would imply. His reference to the case of Hermia and himself is reserved to the last, and then in the most general manner ("a sympathie in choise"), the particular reference to the lovers themselves being almost lost sight of in the magnificence of the poetry. But we have yet to assign Lysander's own meaning to the expression "the choise of merit". His mention of "tale or historie" seems to suggest that he had in his mind old Romances and records of Chivalry, with their instances of knights having to prove their merit by hardships and deeds of prowess, before being deemed worthy of the objects of their affections. This seems to me quite sufficient and not to derogate from Lysander's elevation of tone. But doubtless Shakespeare found some attraction in the ambiguity of the expression, for "the choise of merit" may also mean "the choice that has merit in it"—"the meritorious choice"—what the world calls "a good choice"—or perhaps more simply "the choice that is due" (see on V. 91-2). The merit may be in the chooser quite as well as in the one chosen. In any case the expression leaves room for the thought "Love's not love When it is mingled with regards, that stands Aloofe from th' intire point" ('Lear' I. i. 241-3); therefore for Hermia's protest and Lysander's continuation. It may be observed that "stood upon" may carry the idea of "insistence" as well as that of "stoppage".

140. "eie": the Quartos read "eyes".

141. For comma after "choise" see Rule I. The Quartos have also a comma after "Or".

143. "momentarie, as a sound": *i.e.* "transient as a swoon": cf. the spelling of the verb "sound" in the Folio text of II. ii. 154. The Quartos read "momentany" for "momentarie": the meaning is, of course, the same but the form "momentarie" is sufficiently common before 1600 to support the Folio reading. For the colon after "sound" in combination with the commas after "shadow" and "dreame" in the next line, see Rule XII. FQ places a comma after "sound" and semi-colons after "shadowe" and "dreame": RQ semi-colons after "sound", "shadow", and "dreame".

144. "Swift as a shadow": cf. "as momentary as the shaddowes which growes from a cloudy sunne" ('*Rosalynde*', *Newnes*, p. 139).

145. "collied". Shakespeare uses this word figuratively in '*Othello*' II. iii. 208-9; "passion (having my best judgment collied) Assaies to leade the way".

154-5. The "sighes, wishes and teares" are "poore Fancies followers"; not the "thoughts and dreames", which are rather Fancy itself. A reference to Schmidt will show that Arber's limitation of the meaning of "fancy" in the Elizabethan Age, as quoted in the *New Variorum*, is not borne out by Shakespeare's usage. For semi-colon after "teares" see Rule X and on '*Cymbeline*' I. i. 8. It seems probable that in this passage we have a reflection of Chaucer's '*Knights Tale*', *Skeat*, 1060-5; "First in the temple of Venus maystow see Wroght on the wal, ful pitous to biholde, The broken slepes, and the sykes colde; The sacred teres, and the waymenting; The fyry strokes of the desiring, That loves servaunts in this lyf enduren".

156. The semi-colon after "perswasion" represents an italicised colon (Rule XIII) in the Quartos (cf. 4), which may indicate that the latter was deemed worth preserving in the year 1600. For comma after "Hermia" see Rule V: the Quartos have a colon.

158. The Quartos spell "revennew" with a single "n". A comparison with the respective spellings of this word in 6 will show that the spelling had nothing to do with the accent. For comma after "childe" see Rule V: FQ has a colon.

159. "leagues" see Appendix B.

161. For comma after "gentle *Hermia*" see Rule I: FQ has also a comma after "There".

164. RQ italicises the colon after "to morrow night".

167. "To do observance for a morne of May". In Chaucer's '*Knights Tale*' the observance is done "to May" and not to "a morne of May". "for", therefore seems preferable to "to" of the Quartos. I take "a morne of May" to be here equivalent to "a May-morning".

171. "By the simplicite of Venus Doves". Page refers to Golding's translation of Ovid's *Metamorphoses* XV. 386; "What man would think it trew That lady Venus simple birds the Daoves of silver hew, . . . and every other foule of whatsoever flight Could all be hatched out of Egges, unless he did it know". It is interesting to note that the Wycliffite version (see Appendix B) of '*Matthew*' x. 16 runs "be ye sligh as serpentis, and symple as dowves": Bullein, in his Dialogue before quoted, renders it "bee as wise as serpentis, and simple as Doves" (*E.E. Text*, p. 24). In

Poole's 'Parnassus', 1657, "simple" is the first epithet given as applicable to "Dove".

172. "By that which knitteth soules, and prospers love". "that" obviously points to "simplicitie" (171). A distinct thought permeates each couplet of Hermia's asseverations. Warburton's strictures upon her oaths may be easily disposed of, if we realise that Lysander's "If thou lov'st me" (163) is rankling somewhat in Hermia's breast. A half-playful resentment of the insinuation of a doubt on this point underlies her whole speech, and is strongly brought out by the parenthesis "(In number more than ever woman spoke)" (176). Lysander clearly fears lest the pressure put upon her may be too great for her to resist. Otherwise, why should he bid her "Keepe promise" (179)? FQ reads "loves" for "love", which, however, may have been deemed a sufficiently good rime.

179. The Folio agrees with FQ in placing a colon after "keepe promise love", RQ having a comma.

180. For comma after "*Helena*" see Rule V: FQ has a colon.

181. For comma after "unsay" see Rule V: FQ has a full stop.

182. "Demetrius loves you faire". The antithesis between "you faire" and "me faire" (181) strongly favours the Folio reading as against that of the Quartos ("your faire"). In "O happie faire", "faire" may stand both for "fairness" and "fair one": cf. "Thus, for my faith I only beare the bell, And for her faire she only doth excell" (Rosader's Third Sonnet in 'Rosalynde'), and "I a worthles swaine, and she the most excellent of all faires" ('Rosalynde', *Newnes*, p. 136).

184. "tunable": cf. IV. i. 130; also "His tunable harpe stryngges" (Skelton's 'Phyllipp Sparowe', 865).

185. Here after "appeare" FQ has a full stop instead of the comma of RQ and the Folio: see Rule V.

186-9. "Sicknesse is catching: O were favor so, Your words I catch, faire *Hermia* ere I go, My eare should catch your voice, my eye, your eye, My tongue should catch your tongues sweet melodie". I take the comma after "so" to be an instance of Rule V, and regard "O teach me how you looke, and with what art you sway the motion of Demetrius hart" (192-3) as a particular application of the more general wish, "O were favor so"; which well brings out the double meaning of the word "favor". Helena catches Hermia's words by objecting to be called "faire" by her: she also catches them, as if by infection, by calling Hermia "faire *Hermia*". Ambiguity in the sense of "catch" runs through the whole passage.

Helena's ear and eye are regarded as channels of infection: her eye is also regarded as a thing to be infected: while her tongue is only regarded as a thing to be infected: the infecting matter being Hermia's voice, eye, and melody of tongue. The force of "should" may be brought out by paraphrasing, "I am not satisfied by merely catching your words: fair Hermia, ere I go—if I am to be satisfied—my ear must also catch your voice, &c." For comma after "melodie" (189) see Rule V; FQ has a full stop. The comma after the first "eye" is a good instance of Rule VIII. For absence of comma after "*Hermia*" see Rule XIV; FQ inserts a comma. But it is just this absence of the comma which shows that "*faire Hermia*" is connected with "ere I go" rather than with "Your words I catch".

191. "translated"; *i.e.* "transformed", as frequently: *e.g.* III. i. 125; also "he commanded that the treasure should be cast and translated, he made money thereof, and sent the whole price, partly for to redeem the captives out of prison, and partly for to relieve them that they perished not with famine" (Hanmer's translation of 'The Ecclesiasticall History of Socrates Scholasticus' VII. 21); and "I thy Arthur am Translated to a Starre" in Ben Jonson's 'Speeches at Prince Henry's Barriers', 1640 edition, where the marginal note runs "Discovered as a Star above".

194, 196. For commas after "upon him" and "curses" see Rule V: FQ has in each case a semi-colon.

200. "His folly Helena is none of mine". Euphony is, I think, against the FQ reading ("no fault" for "none"). If "folly" is not deemed sufficient to suggest "that fault" of Helena's retort (201), it may also be suggested by her use of the word "beauty": cf. "Parts that become thee happily enough And in such eyes as ours appeare not faults" ('Merchant of Venice', II. ii. 197-8).

201. For comma after "beauty" see Rule V: FQ has a semi-colon.

202. For comma after "face" see Rule V: FQ has a colon.

207. "turn'd a heaven into hell". This, the reading of RQ and the Folio, runs more smoothly than that of FQ ("turn'd a heaven unto a hell"). It is also more forcible, for if we begin to distinguish between different hells, we shall have to regard some as less torturing than others; whereas "hell" implies the utmost conceivable torture. We may adduce in support "I follow thee, and make a heaven of hell" (II. i. 243).

208. For comma after "unfold" see Rule V: FQ has a colon.

211. For comma after "with liquid pearle" see Rule I: FQ has also a comma after "Decking".

215. "faint Primrose beds". Delius' explanation of "faint" ("beds for those who are weary") seems to me the best, for I doubt whether "faint" can be used for either "colour" or "scent", unless there is something in the context indicating such a signification which there is *not* here. Tired after the discharge of their domestic duties, Hermia and Helena might well seek the rest of Primrose beds.

216, 219. The demands of Rime are strongly in favour of Theobald's conjectures. Besides, "sweet", spelt "swete", might easily be taken for "sweld" ("t" for "l", and "e" for "d"): while with regard to "strange", there is no doubt that either "e" and "er" were sometimes confused, or the abbreviation for "er" overlooked. "companies", also, might easily be read "companions", owing to the similarity between "e" and "o", as written; and to the frequent abbreviation for "n". I do not understand what Furness means when he says that Theobald's emendations should be adopted unquestionably "in a modernised text", unless it be to throw a doubt upon their real legitimacy, for modernisation and correctness are anything but synonymous. If, indeed, "sweld" were the true reading, it might be regarded as supporting Delius' interpretation of "faint" (215), for the swelling of the bosoms of Hermia and Helena would naturally enough make them feel over-burdened, and faint. It makes excellent sense, but I am inclined to think the demands of rime imperative here, and the mistake is very easily accounted for.

220. For commas after "playfellow" and "us" see Rule V: FQ has in each case a colon.

222. For omission of stop after "*Lysander*" see Rule XIV: FQ has a colon.

224. For comma after "adieu", see Rule V: FQ has a colon.

225. "As you on him, Demetrius dotes on you". The Quartos rightly read "dote". The mistake might conceivably have arisen from the Folio being printed from a manuscript (see on 'Cymbeline' I. iv. 96): but is more probably a mere compositor's vagary.

226, 229. For commas after "some" and "all" see Rule IV, and for absence of comma after "othersome" (FQ inserts comma) see Rule XIV, which also explains similar absence in all three authorities after "but he" (FQ "but hee"). The Folio reading "doth" for "do" (RQ) and "doe" (FQ) is probably due to attraction.

232. "holding no quantity". This probably means no more than "having no measurable size", "being insignificant".

233. For comma after "dignity" see Rule V: FQ has a full stop.

234. FQ has, instead of a comma, an italicised colon after "minde" (Rule XIII).

237. "Wings and no eyes, figure, unheedy haste". For comma after "eyes" see Rule I and Rule IV: the Quartos have also a comma after "Wings". For comma after "figure" see Rule IV.

239. For comma after "beguil'd" see Rule V: FQ has a full stop. For "often" RQ has "oft", and FQ "so oft". The sequence of changes indicates the correctness of the Folio here.

241. FQ encloses "Love" between two commas. Rule XIV applies to the other authorities.

242. For comma after "eyne" see Rule I: FQ has also a comma after "For".

244. RQ reads "his" for "this", the reading of FQ and the Folio.

245. For comma after "melt" see Rule V: FQ possibly has a full stop.

247. For comma after "will he" see Rule IV. FQ has no less than 4 commas in this line (after "Then", "wodde", "will he", and "night") only one of which (that after "will he") appears in RQ and the Folio.

248. The Quartos read "this intelligence" for "his intelligence". The latter may well mean "for the intelligence he will have".

#### [SCENE ii.]

"*Quince the Carpenter*" "*Snug the Foyner*". The difference between these two occupations is well brought out by the following quotation from Puttenham's 'The Arte of English Poesie' (*Arber* p. 310): "the carpenter that builds a house, the joyner that makes a table or a bedstead".

2. "generally": "altogether, *Universe, Summatim*" (Baret's 'Alvearie'). The word, of course, expresses the exact opposite of what Bottom meant—anything but "man by man".

5. For comma after "through all *Athens*" see Rule I: FQ has a comma also after "fit".

7. "on his wedding day at night". Compare "a Cobler as curious in his acouterments as on Candlemas day at night an Innes of Court Reveller" ('The Returne of the Knight of the Poste from Hell': see Collier's 'Poetical Decameron' vol. I, p. 225); also the titles to some of Lyly's Plays as given in Fairholt's edition e.g. *Endimion* "on New Yeeres Day at Night", *Campaspe* "on Twelwe

Day at Night", *Gallathea* "on New-Yeeres Day at Night", *Mydas* "upon Twelke Day at Night".

9-10. "the names of the Actors": *i.e.*, probably—whatever Bottom thought—"the *Dramatis Personae*"; see 'The Tempest', 'The Two Gentlemen of Verona', 'Measure, for Measure', 'The Winters Tale', '2 Henry IV', 'Timon of Athens', and 'Othello', at the end of these Plays as given in the Folio. The expression, therefore, does not necessarily imply the allotment of parts; so that the Fourth Folio reading ("to appoint" for "to a point") is tenable, as making Bottom jumble two expressions, *viz.* "go on to appoint" and "grow to a point", which latter the Quartos read instead of the Folio's "grow on to a point". Curiously enough in the Oxford Facsimile and the Reduced Facsimile the typography of "to a point" is not without peculiarity.

14. "A very good peece of worke". Here the Bottom-ese element is in the addition "of worke".

20. Instead of the semi-colon after "Ready" FQ has an italicised colon (Rule XIII).

24. For comma after "*Pyramus*" see Rule V: FQ has a note of interrogation.

25-6. "gallantly". The Quartos read "gallant", RQ placing a comma after (Rule I), and FQ a comma both before and after, that word.

27-30. "That will aske some teares in the true performing of it: if I do it, let the audience looke to their eies: I will moove stormes; I will condole in some measure". For the italicised colon (Rule XIII) after "of it", FQ has a full stop, and RQ a comma (Rule V). For colon after "eies" RQ has an italicised colon (Rule XIII). For semi-colon after "stormes", FQ has an italicised colon (Rule XIII). FQ places a comma after "condole" (Rule IV). "condole" is no mistake on Bottom's part—merely a grand word.

30-1. "To the rest yet, my chief humour is for a tyrant": *i.e.* "As to the other characters, however", &c. For "yet" cf. "Out of this silence yet, I pickt a welcome" (V. i. 100).

32-41. "to make all split the raging Rocks; &c". There is absolutely no reason of weight why modern Editors should have diverged from the Folio text (which is substantially that of the Quartos but for FQ inserting a comma after "shocks") in placing a full stop after "split", and printing "The raging Rocks &c" as verse, divorced from the context. The humour partly consists in Bottom ridiculously weaving his specimen into the texture of what precedes and supplying an object for the intransitive verb "split", while the

transition from prose into riming verse is intended to be imperceptible until it has been accomplished.

47. FQ inserts "*Flute*" at the beginning of Quince's allotment of "Thisbe" to that actor.

48. For comma after "Thisbe" see Rule V: the Quartos have a note of interrogation: cf. 24.

52-3. For comma after "That's all one" see Rule V: FQ has a colon. Brayley informs us that Women's Masks were introduced from France about the time of the Massacre in Paris, *anno* 1572.

55-7. "He speake in a monstrous little voyce; *Thisne, Thisne*, ah *Pyramus* my lover deare, thy *Thisbe* deare, and Lady deare". "*Thisne, Thisne*," is Pyramus' call for Thisbe through the wall's chink through which the lovers "are content To whisper" (V. i. 135-6, 166), and represents "Thisbe" whispered. In Bottom's anxiety to give the effect of the whisper he has quite forgotten to render Thisbe's answer "in a monstrous little voyce"—a ludicrous blunder on his part. The bouncing speech, moreover, that he improvises for her did not in any case admit of being spoken "small".

68. The Quartos read "here" for "there" before "is a play fitted".

70. "if be". The Quartos insert "it" after "if". Its omission in the Folio is probably intentional: see Abbott 399, 400, 402, and 404.

71. "*extemporie*": the Quartos read "*extempore*".

73. For comma after "Let mee play the Lyon too" see Rule V: FQ has a full stop.

77. "If you should doe it", FQ reads "And" for "If".

82. "if that you should fright". The Quartos omit "that". I see no reason to doubt that the Folio reading is correct: see Abbott 287.

86. "I will roare and 'twere any Nightingale". The Quartos insert "you" after "roare", but its omission introduces a not inappropriate variety into Bottom's diction: cf. III. i. 189, 197, and 204-5.

89-91. "a proper man as one shall see in a summers day; a most lovely Gentleman-like man". cf. "One shall hardly see such gentleman-like *Gipsies*, though under a hedge in a whole Summers day, if they be *Gipsies*" (Ben Jonson's 'The Gypsies Metamorphos'd'). For comma after "Gentleman-like man" see Rule V: FQ has a colon.

93. FQ has an italicised colon (Rule XIII) instead of the comma after "Well".



95. FQ has a note of interrogation instead of the comma after "Why".

97. "orange-tawnie". We have "Oreng-tawny" applied to the bill of the "Woosell cocke" in III. i. 132. In Bullein's 'Dialogue against the Fever Pestilence' "Sir Davie Linse" is described as "an aunciente knight in Orange Tawnie as one forsaken" (*E.E. Text*, p. 18).

99. "colour'd". The Quartos read "colour". See on 86.

112. "more obscenely". Bottom means "more unseenly". FQ reads "most" for "more".

115. "hold or cut bow-strings". I do not think that "hold" signifies anything more than "Here's my hand," which Bottom offers by way of confirming the appointment. Apart from Capell's imaginative explanation, "cut bow-strings" is obviously much the same as "disable us" (see p. 44 of J. Horsfall Turner's 'The Elland Tragedies', reprinted from 'Revenge upon Revenge', 1708). Bottom, then will mean "Here's my hand on it; I'll answer for the appointment being kept. Otherwise, never more count us as actors". FQ has a colon instead of the comma after "Enough", and inserts a comma after "holde".

## ACT II.

### [SCENE i.]

1. "whether" of RQ and the Folio is not necessarily a misprint for "whither" which FQ reads. The forms appear to have been alternative.

3, 5. In "thorough" of FQ for "through" of RQ and the Folio we may have the actor's pronunciation. The change in spelling is, indeed, just what one might expect, if the printer of RQ set about modernising FQ. It may, however, be observed that, while RQ and the Folio read "through" for "thorough" of FQ in line 106 of this scene ("through this distemperature"), yet the three editions agree in spelling the word "through" in III. i. 113 ("Through bogge, through bush, through brake, through bryer"), which I venture to think confirms the spelling of RQ and the Folio here. "through", it may be observed, is in perfect consonance with the metrical varieties affected by the Fairies elsewhere in the Play.

7. "swifter then the Moons sphere". Though Guest's explanation of the measure may serve, I suspect that the poet's manuscript would display "Moones" (Steevens), the word being a dissyllable. For further illustration of the idea of "sphere" see Appendix B and cf. III. ii. 61.

9. "her orbs". I think this is explained by what follows, the cowslips being regarded as Titania's satellites.

10-1. "The Cowslips tall, her pensioners bee, In their gold coats, spots you see". I have not been able to ascertain that the honourable band of Gentleman Pensioners in Elizabeth's time wore what could be described as "gold coats". On the Queen's visit to Hunsdon House in 1580 it appears they were "dressed uniformly in Black Cloaks (of the fashion of the times) with Ruffs about their necks and gold chains over their shoulders" and that "the other parts of their dress" were "of different colours, without any adherence to uniformity" (Thiselton's '*Regia Insignia*' p. 62). It is sufficient that Titania's pensioners wore "gold coats". For commas after "tall" and "coats" see Rule III: FQ omits that after "tall".

10-6. For commas after "bee" (10), "see" (11: FQ has a colon), "favors" (12: FQ has a colon), "savors" (13: FQ has a full stop), "spirits" (16: FQ has a colon), "gon" (16: FQ has a full stop), see Rule V.

16. "Lob": cf. "O thou venerable father of antient (and therefore hoary) customs, *Sylvanus*, I invoke thy assistance; thou that first taughtest Carters to weare hob-nailes, and Lobs to play Christmas gambols, and to shew the most beastly horse-trickes" (Dekker's "The Guls Horne-booke", *Proœmium*).

18, 19. For commas after "night" and "sight" see Rule V: FQ has a full stop in each case.

21. For comma after "attendant" see Rule III and cf. I. i. 9, 44.

22. For comma after "Indian King" see Rule V: FQ has a colon.

25. For comma after "Knight of his traine" see Rule I: the Quartos have also a comma after "childe" (24).

32. "Either": cf. ii. 156 and "whether" in I. i. 69. The "th" was probably dropt in pronunciation. Compare the rime in Ben Jonson's 'Barriers' following the Masque 'Hymenaei': "The same, when cropt by cruell hand is wither'd, No *youths* at all, no *maydens* have desir'd".

33. "spirit": FQ gives the correct pronunciation "sprite".

34. "Are you not hee". FQ reads "Are not you hee".

36. "Skim milke, and sometimes labour in the querne". White's note accounting for the use of "sometimes" here, and of "sometime" in 38, may be applied to the change of person in "Skim" after "frights" of the preceding line. "Skims milk" would certainly not be euphonious. So we have "sometime make" (38),

and not "sometimes make". The final "s" in "sometimes" is not due to its preceding "l"; for later we have "And sometime lurke I in a Gossips bole" (47): but is really the result of the multiplicity of "m"s in the line, the effect of which it tends to alleviate. "labour in the querne" is surely suggestive of weird noises at night-time, which might well frighten the village maidens in their beds.

38. "barne". This word is in far more extensive use at the present day than would appear from the New Variorum note. I can speak for Yorkshire.

39. For comma after "harne" see Rule V: FQ places here a note of interrogation, which is correct enough; though where there can be no doubt that a sentence is interrogative such note is often not used in the old texts.

40-1. "Those that Hobgoblin call you, and sweet Pucke, You do their worke, and they shall have good lucke". I take the first of these lines to mean "Those who regard you with both awe and affection". Those who acknowledge Robin Good-fellow's power and at the same time cultivate his friendship will, by avoiding offending him, be the gainers by him.

42-3. "Thou speak'st aright; I am that merrie wanderer of the night". The Quartos give this as one line: see on V. 4-22.

45. "beane-fed horse": cf. "full Acorn'd Boare" ('Cymbeline' II. v. 16).

46. "a silly foale". Whether we should adopt the reading of FQ ("filly" for "silly") will depend upon whether in contemporary usage "foal" was restricted to the female. As I am not aware of any such restriction, I incline to the FQ reading: but the mere misprint of the long "s" for "f" can hardly be admitted as evidence against the superiority of the texts of RQ and the Folio.

48. "a roasted crab": cf. "Lay a crab in the fire to roast for lambs-wool" (Peele's 'Old Wives Tale').

51. For comma after "telling the saddest tale" see Rule I: FQ has also a comma after "Aunt".

52. For comma after "for three-foot stoole" see Rule III and Rule I: FQ has a comma also after "Sometime".

54. "And tailour cries". We might, perhaps, regard "tailour" as the subject of "cries", the definite article being omitted (Abbott 82). We might then compare "Then she knew not what to doe, but (as women do wanting their wills), sat and cryed to ease her stomacke" (Nichol's Reprint of 'The Life and Death of the Merry Devill of Edmonton' pp. 48-9) and paraphrase somewhat as follows "And, remaining squatting on her tail like a tailor, cries," with a possible

punning reference, to boot, to "tale" (51). See Appendix B. On the whole, however, it seems preferable to take "tailour" to be what the Aunt cries, or other object of "cries". In this case Halliwell's interpretation appears to be the only one hitherto advanced that gives a passable sense. But having regard to the context and to a frequent use of the word "tail" in old authors, there is surely room for a Grobian allusion to what was not unlikely to happen to the Aunt as a result of her surprising experience.

56. "waxen" is some evidence of "an affectation of ancient phraseology". "neeze": "To neeze Sternuto" (Baret's 'Alvearie').

61. "Fairy skip hence". Our three authorities concur in reading "Fairy". The words are addressed to that Fairy—clearly a retainer of Titania (8)—who has already indicated a wish not to be found by Titania lingering in the company of Robin Goodfellow (16-7) who is as clearly throughout this Play in the service of Oberon, and has, too, bid the Fairy in question depart at the approach of Oberon (58). The appropriate stage direction at the end of the next line would be "*Exit Fairy: Titania turning as if to depart*", but often where an exit is obvious it is not marked in the old Editions (e.g. 'Measure, for Measure' V. 247). Titania bids this Fairy to waste no more time in the company of Robin, but to proceed with the function of dewing her orbs. Titania's "*traine*" clearly remain with her during her angry conversation with Oberon: cf. 144, and "*Exeunt*" after 145.

65. "wast stolne away": cf. "Thou toldst me they were stolne into this wood": (191) and see Abbott 295. The Quartos read "hast" for "wast". The Folio variation can hardly have been accidental.

69. "the farthest steepe of *India*". FQ instead of "steepe" reads "steppe", which, if right, would be represented by the modern "step", and give a sufficiently good sense, as Capell seems to have seen. But the fact that pigmies and elves have been so frequently associated with hills is strongly in favour of "steepe" (RQ and the Folio).

70. "bouncing". "to Bounce or thump fict. a sono. Vi. to Thumpe or make a noise" (Minsheu), and "Come my browne bills wee'l roare, Bounce loud at tavern dore" (Lyly's 'Endimion' IV. ii). Here the epithet is much the same as "vigorous" or "spritely": cf. "bouncing Bellibone" ('Shepheards Calender' for August).

71. For comma after "love" see Rule I: the Quartos have a comma also after "*Amazon*" in the preceding line. The comma after "Mistresse" is really subordinate to that after "love".

74. For comma after "*Tytania*" see Rule I: the Quartos

insert a comma also after "shame"; and FQ has a further comma after "thus".

75. "Glance at". As it appears to have been thought that this expression requires a note, it may be as well not to leave Bacon in sole possession of the field of illustration: cf. what Harington wrote of Bishop Still; "they forbare not in the pulpit, after their fashion to glaunce at him, among others, with their equivocations and epigrams" ('*Nugae Antiquae*' I. p. 23).

77. "Didst thou not leade". The Quartos transpose "thou" and "not".

79. For absence of comma after "faith" see Rule XIV.

80. "*Atiopa*": the Quartos have correctly "*Antiopa*".

82. "since the middle Summers spring". For "spring" in the sense of "beginning" cf. "Shee that makes *soules*, with *bodies*, mix in love, Contracts the *World* in one and therein JOVE; Is *spring* and *end* of all things: yet most strange! Her selfe nor suffers *spring*, nor *end*, nor *change*" (Ben Jonson's 'Hymenaei'). Possibly the previous May-day may have been meant. May-day appears to have been regarded variously as the beginning of Spring and the beginning of Summer.

86. "To dance our ringlets to the whistling Winde". Because the "greene sowre Ringlets" are not found by the "paved fountaine &c." it follows that "ringlets" here must be applied to the dances and not to their supposed effects.

90. For comma after "Land" see Rule I: FQ has also a comma after "which".

91. "petty". The Quartos read "pelting", which a false criticism regards as superior, simply because it has fallen out of use. It should be noted that "everie petty River" is referred to in the next line as plural: cf. III. i. 208.

96. "murrion". For spelling cf. "except you send the rot halfe a yeare amongst his keepers, and so make them away with a murrion, one after another" (Nash's 'Pierce Penilesse', *Shak. Soc.*, p. 16).

99. For comma after "greene" see Rule I: FQ has also a comma after "Mazes".

100. The Quartos insert a comma after "tread".

101-2. "The humane mortals want their winter heere, No night is now with hymne or caroll blest". These two lines are in sufficient connection to justify the comma after "heere", where FQ omits to place any stop whatever. "their winter" is the cognate object after "want". It is their very winter of want that the human

mortals here experience, without any such tokens of contentment or happiness, as the hymn or carol. Compare "pesants that come out of the colde of povertie, once cherisht in the bosome of prosperitie, will straight forget that ever there was a winter of want, or who gave them roome to warme them" (Nash's 'Pierce Penillesse', *Shak. Soc.*, p. 23). The "humane mortals" are distinguished from "the murrion flocke" (96).

103. "Therefore" is coordinate with "Therefore" (88). The colons after "fogges" (90) and "beard" (95), and the full stops after "Continents" (92) and "undistinguishable" are subordinate to the semi-colon after "blest" (102), where FQ has a full stop. For similar subordination see on 'Cymbeline' I. vi. 99-112 and cf. Rule VI.

106. For comma after "through this distemperature" see Rule III, and Rule I if we wish to note the absence of a comma after "And", which FQ supplies: also cf. I. i. 10, 44; and 21 *supra*. FQ reads "thorough" for "through", probably giving the pronunciation. The Folio reproduces RQ.

107. "hoared headed". FQ reads "hoary headed", which is generally held to be the true reading. But "hoared" may better contrast with "fresh" in the next line; and the repetition of the termination "ed" is not ineffective as a matter of sound. "hoared" clearly did not offend the Editor of the second Folio, for it appears from the New Variorum collation that he contented himself with merely inserting a hyphen between "hoared" and "headed". For "headed" we may compare "Heavens archer arrows every where bestows, Headed with ice, feathered with sleet and snow" (Poole's 'Parnassus', p. 559).

109-10. "And on old *Hyems* chinne and Icie crowne". Tyrwhitt's emendation "thin" (spelt "thinne") for "chinne" is of course an excellent one in itself; cf. "Then comes old winter void of all delight, with trembling steps, his head or bald or white" (Poole's 'Parnassus', p. 558), and possibly Summer's taunt to Winter, "go, shave thy here" in 'The debate and stryfe betwene Somer and Wynter' (Hazlitt), which may be sarcastic. But, after all, there is nothing out of harmony with the context, if we imagine the chaplet encircling the face, its upper arc resting on Hiem's crown, its lower on his chin, either part contrasting with the white hair whether of the beard or crown. The beard is certainly part of Hyems' wonted livery, and should not be too lightly excluded.

112-3. "The childing Autumne, angry Winter change Their wonted Liveries". Poole quotes, under "Autumn", "The year in child-bed" (whence?). Southey evidently thought the word "childing" was not above the intelligence of little Wilhelmine and Peterkin,

We have a hint of the change in Autumn's livery in lines 93-5; in Winter's in lines 109-11. For absence of comma after "Winter" see Rule XIV.

115-6. "And this same progeny of evils, Comes from our debate, from our dissention". This is a case where the two lines have, metrically, to be read together. The arrangement may have an elocutionary purpose; or may be explained in consonance with the note on V. 4-22.

118. For commas after "then" and "you" see Rule V: FQ has respectively a colon and a full stop.

122. For comma after "me" see Rule V: I cannot decipher what is the stop in FQ, but think it is probably a full stop.

130-2. "Which she with pretty and with swimming gate, Following (her wombe then rich with my yong squire) would imitate". Wanton and offensive liberties have been taken with this carefully punctuated passage. For comma after "gate" see Rule I: FQ has a comma after "she" and throws in a comma after "prettie" which will be subordinate to the others. The parenthesis "(her wombe then rich with my yong squire)" has, if any, hardly more than a superficial relation to "the sailes conceive, And grow big bellied with the wanton winde" (128-9) by way of verbal conceit, for which Whiter's theory may be applied.

135. For comma after "mortall" see Rule I: FQ has also a comma after "she".

136. "And for her sake I do reare up her boy". RQ reads "do I", FQ "doe I", for the Folio "I do". FQ has, instead of a comma after "boy" (Rule V), an italicised colon, the italicisation of which may be due to its parallelism with the last limb of the "y".

146. RQ appears to give a full stop after "grove" instead of the comma of FQ and the Folio.

155. "That very time I say". The Folio here agrees with RQ, while FQ in more modern style reads "I saw" for "I say". "I say" is defensible as an archaism, and was possibly the original reading: see Appendix B.

156. For comma after "earth" see Rule III and Rule I.

157. "*Cupid* all arm'd": cf. "a multitude of *Cupids* . . . that were the *Torchbearers*; and all armed, with *Bowes*, *Quivers*, *Wings*, and other *Ensignes of Love*" (Ben Jonson's 'Masque of Beauty'), though there may be some doubt as to the meaning of "all" in this quotation.

158. "by the West". "the" is absent from the Quartos.

160. For comma after "hearts" see Rule V: FQ has a colon.

166-8. For those whom Halpin's ingenious speculations attract, it may be remarked that the name "Lettice" (*i.e.*, Lætitia) is not very far removed from "Hearts-ease", another name for the flower called "Love in idleness". The flower, too, is not necessarily the identical specimen upon which the shaft fell: the idea of the metamorphosis of an individual involving that of the whole species must have been familiar to Shakespeare from his acquaintance with Ovid.

167. For comma after "Before" see Rule IV. FQ has a comma after "purple" to which the same Rule is applicable; but on FQ's principles we might have expected a comma after "now"; and the emphasisation of "Before" is surely sufficient. The semicolon after "milke-white" is subordinate to the comma after "wound": see Rule X, and on 'Cymbeline' I. i. 8.

169. For comma after "once" see Rule V: FQ has a full stop.

170-1. "The iuyce of it, on sleeping eye-lids laid, Will make or man or woman madly dote Upon the next live creature that it sees". What is the antecedent of "it" in "it sees"? Either "eye" in "eye-lids"; or "or man or woman" *maddened* by the love juice. The latter answer is probably the true one: cf. "See where it comes. Behaviour what wer't thou, Till this madman shew'd thee? And what art thou now?" ('Loves Labour's Lost' V. ii. 338-9).

175. FQ inserts "round" before "about", and so furnishes a metrical line, though it prints as prose, like RQ and the Folio.

177. "when she": so the Folio and FQ; RQ reads "whence she, for sound account of which see Furness' note.

178. There is an italicised colon after "eyes" (Rule XIII) in RQ and the Folio, FQ having an ordinary colon.

179. "The next thing when she waking lookes upon". The relative is suppressed before "when": FQ reads "then" for "when", not understanding the construction.

183 &c. "And ere I take this charme off from her sight, &c." FQ has a comma after "charme", and omits that after "sight", the omission being possibly due to the next line being enclosed in brackets. FQ reads "from of" for "off from".

188. For comma after either "not" see Rule V: FQ has a colon after the first.

190. "The one Ile stay, the other stayeth me". Thirlby's correction of "stay" and "stayeth" to "slay" and "slayeth" is so minute as the words were both written and printed, and, withal, gives so much more forcible a sense than any I can extract from the text of our authorities, that I must confess it is to me irresistible. Instead of the comma after "stay" (Rule V) FQ has a colon.



191. "into this wood". The Quartos read "unto" for "into".

192. "and wood within this wood". A similar pun, perhaps, occurs in Peele's "The Old Wives Tale", "Hush! a dog in the wood, or a wooden dog!" For the first "wood" FQ reads "wodde" placing a comma (Rule IV) thereafter. Those who would on this account read "wode" seem to have overlooked the fact that in I. i. 247, FQ has "wodde" for "wood".

195-7. "You draw me, you hard-hearted Adamant, But yet you draw not Iron, for my heart Is true as steele". Helena means that Demetrius in drawing her does not draw hard Iron, for it is her affectionate heart that is drawn, which thereby proves that—though it is not Iron—it is yet as true to the magnet (Demetrius) as steel (the most refined form of Iron) is.

201. The Quartos misprint "not" for "nor".

202. "love thee". FQ reads "love you". The change in the Folio and RQ from the more familiar "thee" to the deferential "you" in this speech is not without point.

203. For comma after "Demetrius" see Rule I: FQ has a comma before it as well.

206. "lose": see Schmidt *s. v.* (9). FQ reads "loose" which is probably the same word, though it might also mean "let me run loose". In I. i. 114, FQ has "loose" for "lose".

210. "as you doe your dogge". The Quartos read "use" for "doe". The Folio reading reduces somewhat the effect of the long u sounds, and may therefore be regarded as less monotonous.

220-1. "Your vertue is my priviledge: for that It is not night when I doe see your face". Our three authorities concur in the colon after "priviledge", so that if any regard is to be had to the punctuation, Tyrwhitt's reading, which expunges the colon and places a full stop after "that", must be ruled out. FQ, further, capitalises "For", which strongly confirms the correctness of the colon. It remains doubtful whether "that" is demonstrative, referring to "vertue" or "priviledge", with "for" as a preposition; or whether it is a mere conjunctive affix (Abbott 287). The position of "that" would seem to favour the former alternative, but this is hardly conclusive, and we might well have, even as early as this, a foretaste of Shakespeare's later style of versification. Nothing seems to be gained by converting the full stop after "face" into a comma unless to provide another instance of Rule V, which is of course far from the intention. For the colon after "priviledge" see Rule XI.

223. "Nor doth this wood lacke worlds of company". The New Variorum gives "world's" as the Folio reading for "worlds" of the Oxford Facsimile, Booth's Reprint, and the Reduced Facsimile.

224. The Folio misprints "nll" for "all".

231 &c. For semi-colon after "chase" in combination with the comma after "Griffin" see Rule XII, which FQ does not observe, having a colon after "Griffon".

235. For comma after "questions" see Rule V: FQ has a full stop. I take "questions" to be much the same as "arguments".

238. "and Field": FQ reads "the fielde".

240. FQ italicises the colon after "sex" (Rule XIII).

243. "I follow thee". The Quartos read "Ile" for "I". The Folio reading gives a better antithesis to the preceding line. Helena means that instead of being wooed by Demetrius, she follows him contrary to the usual course, and even death at his hand—if that is the mischief he has threatened (237)—is welcome, for it releases her from her hell of suffering, and, so devoted is she, she prefers death at her beloved's hand to desisting from following him. After 244 the Folio has the direction "*Exit*", which is not in the Quartos. The exact moment of Demetrius' departure is not marked in any of our authorities. But, doubtless, he shakes Helena off at the beginning of this speech, and is departing when she says "Fye *Demetrius*" (239), and may hear part of what follows; but the reversion on Helena's part from "you" (239) and "your" (240) to "thee" (243) indicates, I think, that he has gone. "*Exit*" might also be regarded as an English verb: cf. *post* 268 and III. i. *post* 111; also "*Manet*" (I. i. *post* 127).

246. "Thou shalt flie him, and he shall seeke thy love". To understand this we must remember that the juice of the flower laid on sleeping eyelids is to make the sleeper "madly dote Upon the next live creature that it sees" (171-2). Oberon seems here to be counting upon the madness of the doting causing disgust in its object: cf. his subsequent words to Puck, "Effect it with some care, that he may prove More fond on her, then she upon her love" (265-6). Events do not turn out exactly in accordance with Oberon's anticipations. The Fairies are powerless against Fate: cf. III. ii. 92. It may also be here observed, that since the juice once laid on Demetrius' eyelids is never removed, it is necessary to "fine" his sense (IV. i. 88), so that Helena may not be nauseated by his excessive doting.

247. "Hast thou the flower there? Welcome wanderer". Oberon catches sight of the flower, until which he withholds his welcome, for he knows that Puck is given to negligence, mistake, or knavery, as the case may be: cf. 265, III. ii. 345-6.

249. "I know a banke where the wilde time blows". It can hardly be maintained that "where" is here a dissyllable, when in the

next line it is clearly a monosyllable. In reading the first 4 lines of this speech slight pauses should be recognised after "banke" (249), "Oxslips" (250), "over-canoped" (251), and "roses" (252), and no attempt should be made to force them into the monotonous groove of ordinary decasyllabics with alternate accents. I am not sure that similar pauses involving irregularity of metre should not be observed *passim* in the rest of this speech. It will run counter to orthodox views of rhythm, but we might expect rhythmic variety from Fairies, even if we did not know that Shakespeare had at times an inclination that way. Barnaby Googe and others were fond of converting one decasyllabic line into two short lines; and it is possible radically to change the measure of Gray's *Elegy* by a resort to a similar expedient, while as a matter of elocution it has certainly to be resorted to occasionally in that stately poem, which would otherwise have an overplus of monotony.

262. For comma after "espies" see Rule I or Rule IX.

268. For comma after "my Lord" see Rule V: FQ has a colon. The Folio direction after this line is "*Exit*", as against "*Exeunt*" of the Quartos which seems at first sight more correct. The Folio however regards "*Exit*" as if it were an English verb in the direction "*The Clownes all Exit*" after III. i. 111, and "*Manet*" is similarly used in the Folio direction after I. i. 127.

#### [SCENE ii.]

I. "a Roundell, and a Fairy song". Tyrwhitt's quotation from Ben Jonson "you'd ha' your Daughter, and Maids Dance ore the fields like Faies, to Church this frost? Ile ha' no rondels, I, i' the Queenes pathes" ('Tale of a Tub' II. i. *ed.* 1640), does not necessarily imply more than that dancing was sometimes associated with "rondels", and that such association led to a very natural confusion of meaning between "roundell" (originally, a particular kind of song) and a "round" (a particular kind of dance: as to which cf. i. 140, and see New Variorum note on 'Macbeth', IV. i. 152 [130]). In 'The Flower and the Leaf', Diane "in mid the company" of advancing dancers, "soole by selfe", "began a roundell lustely", "And than the company answered alle With voices sweet entuned . . . . And thus they came, dauncing and singing"; where the roundell consists of a song in two parts, the first sung by Diane, and the second being by way of answer thereto sung by a chorus of encircling dancers. But that the answering part was what mainly distinguished the roundell is, I think, clear from the "roundelay" called also a "roundle", and sung *sitting*, in 'The Shepheards Calender' for August. In the present case I. *Fairy* (though not so marked in any of our three authorities) "begins" the

"Roundell" with the first four lines (9-12): then comes the chorus or "Fairy song", after which 2. *Fairy* (so marked in the Folio, but wrongly designated 1. *Fairy* in the Quartos) sings the answering part in four lines (20-3), and thereupon follows the chorus or "Fairy song" again. We may perhaps also in view of the manner of the Roundell in 'The Flower and the Leaf' consider that in the present case we have a complicated form of Roundell, in which 2. *Fairy* answers 1. *Fairy*, and the chorus in turn answers both 1. *Fairy* and 2. *Fairy*. Though dancing was probably an accident rather than the property of a Roundell, it does not, of course, necessarily follow that it was absent in the present instance. It is true that Minsheu makes "Roundelay" equivalent to a "shepherds daunce", but this may only be an effect of the confusion before adverted to. It seems to me quite legitimate to take "Fairy song" as applying to the chorus: otherwise, we might explain "a Roundell and a Fairy song" as an instance of Hendiadys.

2. "Then for the third part of a minute hence". If we take "for" as equivalent to "during", and "the third part of a minute" to be the time during which the Fairies are to disperse, there will be little to complain of; for the expression may simply mean "in treble-quick time": cf. "In the forth part of a poore short Minute" (Dialogue prefixed to 'The Meeting of Gallants at an Ordinarie', *Percy Society*, p. 7.) in antithesis to "peece-meale".

9-26. For commas after "*scene*" (10), "*wrong*" (omitted in RQ: 11), "*nye*" (full stop in RQ and FQ: 18), "*heere*" (colon in FQ: 20) and "*away*" (colon in FQ: 25) see Rule V. For commas after "*melodie*" (13: FQ has also comma before "with") and "*aloofe*" (26) see Rule I and Rule III. "*your sweet Lullaby*" (14): the Quartos for "*your*" read "*our*". FQ does not italicise the passage.

28. RQ duplicates "thy".

33. For comma after "deare" see Rule V: FQ has an italicised colon (Rule XIII).

35. "woods": so the Folio and RQ; FQ reads "wood". The "s" may possibly have arisen from the colon in FQ after "wood".

38. "the comfort of the day". FQ misprints "comfor". The idea which recurs in this play is a very ancient one: cf. Aeschylus' 'Agamemnon', 264-5; "Bearing blithe tidings, saith the ancient saw, Fair Morn be gendered from boon mother Night" (Blackie's translation). The appropriate Biblical illustration is too obvious to need quotation (Psalm xxx. 5).

39. FQ prints "Bet" for "Be", which was probably spelt

"Bee" in the manuscript from which FQ was printed. "t" and "e" might be written very similarly.

43. FQ prints "god" for "good"; and has an italicised colon after "*Lysander*" instead of the Folio comma (Rule V), RQ having neither.

44. For comma after "yet" see Rule V: FQ has a semi-colon.

45. For comma after "sweet" see Rule I: FQ has also a comma after "sense".

46-7. For comma after "meaning" see Rule IV. For that after "conference" see Rule V: FQ has a full stop, as I read the Griggs Facsimile. FQ reads "it knit" for "is knit".

48. "can you": RQ "we can", FQ "wee can".

49. "Two bosomes interchanged with an oath". The Quartos have the very inferior reading "interchained" for "interchanged". If we remember that Lysander's words were "One heart" and "two bosomes" (42), it will be manifest that something more is here required than a mere repetition of the thought of the immediately preceding couplet, which is all I can extract from the Quarto reading. The two hearts have become one heart; but the two bosoms remain dual after they have been exchanged (50). The hearts, not being seen, are easily imagined to coalesce; but the bosoms, being visible and tangible, necessarily remain palpably dual, and it is upon this duality that the idea of an exchange, and also Lysander's conclusion, "lying so, *Hermia*, I doe not lye" (52), depend. What seems to be his bosom lying by her side will now be hers. It cannot be his, for he has given his to her; if he had not, there would have been no exchange. It must be hers, for she has given hers to him; if she had not, there would have been no exchange. It must be hers, for no more than two bosoms can be concerned in "a single troth", and, since he has parted with his to her, hers only remains, with which to identify that which seems to be his. How then can she reasonably object to the proximity of her own bosom? *Hermia* very prettily caps Lysander's riddling with the punning protest that she never meant that Lysander "lied" (54).

51. For comma after "side" see Rule III and Rule I: FQ has as well a comma after "Then".

57. For comma after "in humane modesty" see Rule V: FQ has a colon.

64. For comma after "bed" see Rule V: FQ has a colon.

65. For comma after "wish" see Rule III: RQ omits this comma. The direction "*They sleepe*" is a Folio addition.

67. "finde I none". FQ reads "found I none". The present tense seems more appropriate than the past, since Puck's words "Night and silence" (70) indicate that he is still all eyes and ears for sight and sound of the "*Athenian Lady*" and "disdainfull youth", and that his search is therefore scarcely concluded.

68. "One whose eyes". The Quartos have "On" for "One": see on 'Cymbeline' V. v. 135.

76-7. "Pretty soule, she durst not lye Neere this lacke-love, this kill-curtisie". It should be noted that the reason of the distance between the sleepers is that Lysander yielded to the request that Hermia made "for love and courtesie" (56). The second line was not intended to run smoothly: its very roughness adds force to the terms of opprobrium.

83. "I must now to Oberon". "now" is "ere the first Cocke crow" (i. 267).

86. FQ has a comma, instead of a full stop, after "so", as if Helena were interrupted by Demetrius: cf. Quarto punctuation of I. i. 135, 137, 139.

87. For comma after "perill" see Rule V: FQ has an italicised colon (Rule XIII).

88-9. For commas after "chace" and "grace" see Rule V: the Quartos have a full stop after "grace".

95. For comma after "beasts that meete me" see Rule IX and Rule I. For comma after "feare" see Rule V: FQ has a full stop.

97. For comma after "as a monster" see Rule III and Rule I: FQ inserts a comma after "Doe".

98-9. "What wicked and dissembling glasse of mine, Made me compare with *Hermias* sphery eyne?" cf. "this phantasie may be resembled to a glasse as hath bene sayd, whereof there be many tempers and manner of makinges, as the *perspectives* doe acknowledge, for some be false glasses, and shew thinges otherwise than they be in deede, and others right as they be in deede, neither fairer nor fouler, nor greater nor smaller. There be againe of these glasses that shew thinges exceeding faire and comely, others that shew figures very monstrous and ill favored" (Puttenham's 'The Arte of English Poesie' *Arber* pp. 34-5). For comma after "mine" see Rule I and Rule IX: FQ has a comma after "glasse".

101. For comma after "wound" see Rule V: FQ has full stop.

104. "Transparent *Helena*, nature her shewes art". All our three authorities concur in reading "*Helena*", which is surely strongly in favour of its being right. Of course, if it be alleged that for "*Helena*" in other passages we should read "*Helen*", it is little use

to refer to them in support. I am at one with Furness in taking "her" (omitted in the Quartos) to be "here"; whether it be a case of alternative spelling or of misprint.

105. "That through thy bosome makes me see thy heart". Walker's conjecture ("my" for "thy" before "heart") would rob the epithet "Transparent" (104) of its propriety. In the Barriers in Ben Jonson's 'Hymenaei' the Angel says of Truth "And you may see her heart shine through her brest".

113. FQ omits "now" before "I love".

118. For comma after "being yong" see Rule I: FQ has also a comma before "being".

119. "And touching now the point of humane skill": see Abbott 378. FQ inserts a comma after "now", regarding that word as an interposition.

130. For comma after "In such disdainfull manner" see Rule III.

133. For comma after "of one man refused" see Rule I: FQ has also a comma before "of".

139-40. "Or as the heresies that men do leave, Are hated most of those that did deceive". For comma after "leave" see Rule I and Rule IX: FQ has also commas after "Or" and "heresies". The Quartos are clearly right in reading "they" for "that" after "those", since, having regard to "but the most of me" (142), "of" must here imply agency.

142. FQ has a comma (Rule IV) after "most", and an italicised colon (Rule XIII) after "mee".

143. "And all my powers addresse your love and might": see Rule XIV.

150. "And yet sat smiling at his cruell prey". The Quartos read "you" for "yet". Assuming that the Folio text was printed from an altered copy of RQ, it is difficult to account for the substitution of "you" for "yet", unless "yet" was written above the line, and the corrector omitted to strike out "And", over the first letter of which there would not be room to write the letter "Y", the "d" also further cramping the available space, so that "Yet" was written above "you", leading the printer to think it should be substituted therefor. It seems to me probable, therefore, that we should read "Yet you sat smiling at his cruell prey".

155. For comma after "nye" see Rule V: FQ has a colon.

156. "Either": cf. i. 32, also I. i. 69.

## ACT III.

## [SCENE i.]

It should be observed that in assigning the speeches in this scene FQ uniformly uses Quince's surname while RQ sometimes designates him by his Christian name: in which respect the Folio, except in its attribution of 93 to Puck, invariably follows RQ, which surely strongly supports the view that the text of RQ was the basis adopted for that of the Folio.

2. "marvailous". FQ reads "marvailles" (as in IV. i. 26-7), and probably correctly: cf. 88. The change to "marvailous" in RQ which the Folio follows is just such a change as would be made by one whose purpose was to "reform" the spelling of FQ.

18-9. "let the Prologue seeme to say": cf. "So should he looke, that seemes to speake things strange" ('Macbeth' I. ii. 47-8), where "seemes to speake" is probably equivalent to "intimates speech of": so in V. i. 251 of the present Play we have "My selfe, the man i' th Moone doth seeme to be", where "seeme to be" is the same as "intimate that I am". For an extreme instance of this use of "seeme" cf. "when you and I talked together you seemed that *Non est deus*" (Bullein's 'Dialogue against the Fever Pestilence', *E.E. Text.* p. 32), from which it is clear that the word might have a much more positive sense than at the present day. With Bottom here it is of course something of a redundancy, for "seeme" in the sense of "intimate", is much the same thing as "say".

24. FQ has an italicised colon (Rule XIII) instead of the comma after "Well".

25, 27. "eight and sixe". "eight and eight". Behind all the changes that take place, whether in the *dramatis personae* or their speeches, or in the measure or manner of the prologue, or of the prologues, there is doubtless lying the thought that in the actual performances of the kind the original schemes of the poet or manager have to submit to much modification under the pressure of such circumstances as the limitations of the powers of individual actors, exigencies of stage representation, and the susceptibilities of members of the audience.

26. For comma after "more" see Rule V: FQ has a colon.

32. "your selves": the Quartos read "your selfe".

33. For comma after "ladies" see Rule IX.

35. "to it": FQ reads "toote" probably rightly, see on 2.

38. FQ has an italicised colon after "Nay" (Rule XIII).

40. "speake through". If Bottom pronounced "through"



the same as "true" (see on V. i. 210-1), there will be a further point than the mere error in his use of the word "defect" (41).

46. For comma after "I am no such thing" see Rule V: FQ has an italicised colon.

47-8. "tell him plainly": the Quartos read "them" for "him"; the true reading is perhaps "hem".

55-6. For commas after second "Calender", and "Almanack" see Rule V: FQ has colons.

*post* 57. The Folio direction "*Enter Puck*" is not in the Quartos. Puck will enter here probably crossing the back of the stage, and taking up a position of vantage for eavesdropping (*i.e.* in the "Brake"), it being necessary that he should have some premises from which to draw the conclusion that a Play was "toward" (84). All our authorities mark "*Enter Robin*" after 81, where Puck will pop out of the Brake, and deliver the lines 82-5 unobserved by the actors who are busy seating themselves (77-8), and return to the Brake immediately after he has said "A stranger Piramus than ere plaid here" (93) in order that he may therein "translate" Bottom, who has just retired thither (92).

58. "Yes, it doth shine that night". Unless the view advanced in the note on I. i. 10 is adopted, we must take this to be Quince's deduction from a statement he has seen in a Calendar that there is a new moon on the night in question, which would be sufficiently ridiculous to raise a laugh.

59-62. FQ gives this speech to "*Cet.*" (probably "Ceterus") instead of to "*Bot.*"

66. For comma after "another thing" see Rule V: FQ has a semi-colon.

69. If FQ reads a comma after "wall" we may compare I. i. 135, 137, 139 (Quartos) and II. ii. 86 (FQ).

81. "according to his cue". After "cue" FQ has a comma which cannot be justified here on the ground of interruption.

88. "Odours, odours". The Quartos read "Odours, odorous" — a reading that is interesting, because it suggests that in the early days of this Play Quince in correcting Bottom's "odious" first substituted a vulgar form of "odorous" (cf. 2), which he forthwith corrected. The Folio Text which repeats the vulgar form is better, for there is no need to make Quince correct himself, and the duplication emphasises such correction as he thought sufficient. Bottom, doubtless, ought to have said "the flowers have odorous savours sweet", which Collier suggested was the true reading. The Quartos and Folio give what he actually did say. His mistake in

saying "of" for "have" required a keener ear to detect than Peter Quince's.

91. "while" is probably Bottom's mistake for "whit", which Theobald unnecessarily inserted in the text. We have Flute, with possibly more excuse, missing a rime in V. i. 338-9. The mistakes of the "hempen home-spuns", if they sometimes fall flat on modern ears, were doubtless a material part of the fun in Shakespeare's time. RQ has an italicised colon after "voyce" (Rule XIII), as against the ordinary colon of FQ and the Folio.

*post* 92. The Folio direction is "*Exit. Pir.*" as against "*Exit.*" of the Quartos. None of our authorities mark an exit for Puck after the next line: see on *post* 57.

93. The Quartos wrongly assign this speech to Quince.

103. RQ has an italicised colon after "man", as against a full stop in FQ and a colon in the Folio.

105-6. "cues and all". It is no great stretch to take this as equivalent to "cues withal", *i.e.*, "notwithstanding cues", especially in Quince's phraseology: cf., to some extent, Bottom's "The Wren and little quill" (134), as given in the Folio, the Quartos having "with" for "and". FQ inserts a comma both after "cues" and after "and". For comma after "enter" see Rule V: FQ has a colon. FQ italicises the colon after "past" (Rule XIII), and inserts a semi-colon after "it is" (Rule XI).

108. The colon after "tyre" in the Folio (the Quartos have a full stop) indicates that Pyramus is to interject without such a pause as a full stop would intimate. The fact is that he has been kept waiting for Quince's call (see on 109 and cf. IV. i. 206-8) and therefore enters somewhat impatiently. For the colon compare the semi-colons of the Quarto readings in I. i. 135, 137, and 139.

109. "If I were faire, *Thisby* I were onely thine". Bottom on waking (IV. i. 206-8) says "When my cue comes call me, and I will answer. My next is, most faire *Pyramus*. Hey ho", which, at least, shows that in his mind the epithet "faire" was somehow to be associated with Pyramus, and therefore strongly supports our three authorities in the insertion of the comma after "faire" here. The scheme of the present rehearsal was probably as follows. After delivering Pyramus' first speech, Bottom was to enter the Brake (80) as if to look for the "noyse" (96) and, after a slight pause, was "to come againe" (97), whereupon Flute, who looks to Quince to give the word when the pause had been long enough (94) by calling upon Bottom to re-enter, was to start off with "Most radiant *Pyramus*" to which "most faire *Pyramus*"—especially in view of Bottom's yawn ("Hey ho") indicating that he is scarce wide awake—is sufficiently near. Quince, however—owing to Flute's question (94)—forgets to

give the call—which Bottom had expected (IV. i. 206-7, "call me and I will answer")—and is so intent on listening to Flute's delivery of Thisbe's speech that he does not notice Bottom's continued absence, until Flute has tagged on to this speech of Thisbe a subsequent one the proper place of which was after Piramus had said something like "Here we may be overheard. If you love me, meet me at Ninus' tomb, where we may converse in safe secrecy", which he would say after the line we are now considering. It is quite true that Bottom has not actually heard Thisbe's speech, for he does not return until Quince actually calls him (106), but he has in his head that he should be back when Thisbe says "Most radiant *Piramus*", and this is what he means when he subsequently says that his next cue is "most faire *Piramus*". As his actual re-entry was ineffective and did not count from the theatrical point of view owing to his translation and its consequences, it appears to him on waking as part of his dream and therefore as not having actually taken place at all; and accordingly he imagines he is still waiting for the word from Quince before reappearing. It should be observed that, in order to maintain the rhythm, it is necessary to make "faire" a dissyllable, and it seems not unlikely that Bottom here regards the word as being in the comparative degree, the meaning being "Even if I were fairer than thou sayest I am, I should still be only thine". If, however, he takes "faire" to be in the positive degree, we may be prepared for some looseness in the use of the word "were" (see Abbott 301), for we should hardly expect such modesty on the part of Piramus, as the modern sense of "were" would imply. It may be added that the interpretation above given has no effect upon the actuality of the ludicrous contrast between the appearance of the translated Bottom and the "truest horse" of Thisbe's rhapsody.

111. The Quartos omit the comma after "Pray masters". For that after "fly masters" see Rule V: FQ has a colon. The direction "*The Clownes all Exit*" is absent from the Quartos: we must take "all" to mean "*all except Bottom*" having regard to ii. 31-2. For "*Exit*" cf. I. i. 127, II. ii. 268.

112. For comma after "Ile follow you" see Rule V: FQ has a colon. "Ile leade you about a Round". "about" of course qualifies the verb "leade", whose object is "a Round". The initial capital (see Appendix B) is sufficient to exclude Furness' suggestion that we should read "around". Surely, too, Puck means that he will lead them a pretty dance.

113. For comma after "bryer" see Rule V: RQ has no stop (Rule XIV), while FQ has a colon.

114. For colon after "hound" see Rule XII: the Quartos have a comma.

115. "a headlesse beare". The epithet seems to require explanation. Delius conjectures "heedless". There may however be an allusion to the "feeble" head of the animal, as to which see the quotation from Bartholomew given by Seager: or to the shapelessness of a bear's head. Or perhaps the epithet connotes monstrosity.

*post* 117. Having regard to Puck's subsequent description in ii. 6-34, which should be closely compared with what takes place in this scene, we have no course but to regard the Folio direction (absent in the Quartos) "*Enter Piramus with the Asse head*" as carelessly misplaced, its proper position being *post* 108, after which Bottom remains on the stage until 210.

125. "translated": see on I. i. 191.

134. "The Wren and little quill". The Quartos read "with" for "and".

138. "The plainsong Cuckow": cf. "But with a large and a longe To kepe just playne songe Our chaunters shalbe the cuckoue, The culver, the stockedowue, With puwyt the lapwyng, The versycles shall syng" (Skelton's 'Phyllyp Sparowe', 426-31); also "Greate was the feaste at the Cockes place; the Nightyngale was there to pleasure them with Musike, the Cuckowe songe the plaine song soberly", and "he sat downe under a hawthorne tree, to rest with his boie also, & gave eare to the pleasaunte charme of sweete brides, moche commending the Coko, because she kept so constante her plain song, when the Nightingale did sing the distant" (Bullein's 'Dialogue against the Fever Pestilence', *E.E. Text*, p. 66, and p. 69). So in 'The Cuckow and the Nightingale' the Cuckoo says to the Nightingale "my song is both true and plaine, And though I cannot crakell so in vaine, As thou dost in thy throte, I wot never how. And every wight may understand mee, But nightingale so may they not done thee For thou hast many a nice queint cry", where both the technical and ordinary meanings of "plain" as an epithet for song seem to be implied.

144. For comma after "gentle mortall" see Rule I: FQ has a comma also after "pray thee". For comma after "again" see Rule V: FQ has a full stop.

148. "On the first view to say, to sweare I love thee". The Folio and RQ prints this line after 145, but FQ doubtless gives the right order. For absence of comma after "sweare" see Rule XIV: FQ inserts comma.

156. The Folio italicises the colon after "Not so neither" (Rule XIII).

163. FQ has an italicised colon after "love thee", as against a semi-colon in RQ and the Folio.

165. "from the deepe": cf. "Others dive downe to th' bottome of the deepe" ('Fairy Mythology', *Haslitt*, p. 274, 'Sports of the Fairies').

169. We must of course follow FQ—and RQ, for the italicising of "and" is probably a merely accidental slip, though it served to help the Folio error—in making Titania call the 4 Fairies by their names; see Furness' Introduction, xiii.—xiv. The mistake shows that the Editor of the Folio did not here, at least, consult FQ.

175. "honie-bags": cf. IV. i. 15, and "This bag is, in fact, the first stomach of the insect. Into it the liquid honey which is collected by the tongue flows, after passing through the mouth and the oesophagus. It is a membranous receptacle, capable of considerable distension, and exhibiting a different aspect, according to the quantity it contains of that saccharine fluid, which is there converted into honey" (Patterson's 'Natural History of the Insects mentioned in Shakspeare's Plays', pp. 119-20).

177. "And light them at the ferie-Glow-wormes eyes". If Patterson correctly quotes Monck' Mason (pp. 86-7 of the interesting work referred to in the last note), the note in the New Variorum requires modification.

178. "To have my love to bed, and to arise". This use of "have" appears to have become obsolete except in expressions like "Come have him in, that wee may devise apt punishments for his proud presumptions" (Lyly's 'Gallathea' III. iv). For "to arise" see Abbott 356.

189. "I shall desire you of more acquaintance". 197. "I shal desire of you more acquaintance to": the Quartos have "I shall desire you of more acquaintance to", FQ inserting a comma after "acquaintance". 204-5. "I desire you more acquaintance". It will be observed that in each of the three cases the Folio varies the expression, and the Quartos in two of them. The variations are, doubtless, due to Bottom not feeling quite at home with the ceremonious form of expression, which the overtures of Titania make him feel it incumbent on him to assume towards her retainers.

199. After this line the Folio inserts "*Peas. Pease-blossome*". The mistake is due to the compositor carelessly correcting his own error.

200-4. "Good master *Mustard seede* I know your patience well: that same cowardly gyant-like Oxe beefe hath devoured many a gentleman of your house. I promise you, your kindred hath made my eyes water ere now". Possibly we have here a faint trace of

Tarlton's Jest 'proving Mustard to have wit':—"Tarlton keeping an Ordinary in Paternoster row and sitting with Gentlemen to make them merry, would approve Mustard (standing before them) to have wit: how so saies one? It is like a witty scold, meeting another scold, knowing that scold will scold, begins to scold first: so saies he, the Mustard being lickt up, and knowing that you will bite it, begins to bite you first. Ile try that, saies a Gull by, and the Mustard so tickled him, that his eyes watered. How now, saies Tarlton, does my jest savour? I saies the Gull, and bite too: if you had had better wit, saies Tarlton, you would have bit first: so then conclude with me, that dumbe unfeeling mustard hath more wit than a talking unfeeling foole as you are" (1638 *Ed. sig. C. 3*).

208. "And when she weepes, weepe everie little flower". For the plural "weepes" (RQ and the Folio) see Abbott 12: FQ reads "weepes".

209. "Lamenting some enforced chastitie". "She mourns over the restraints which separate her from the object of her burning affection, and thinks that the moon and flowers participate in her sorrows": *Maginn*.

210. "Tye up my lovers tongue, bring him silently". As Titania has found Bottom to be as wise as beautiful (155), and since her ear is also much enamored of his note (145), we can only presume that his tongue is to be tied, because she is jealous of his conversation with her fairy attendants. For direction "*Exit*" cf. III and II. I. 268.

[SCENE ii.]

We are still at the time "ere the first Cocke crow" (II. i. 267).

"*Enter king of Pharies, solus*". This is an improvement on the direction given in the Quartos which makes Robin good fellow enter with Oberon. The Folio marks Puck's entry after line 3.

4. Instead of the comma (Rule V) after "spirit" FQ has a note of interrogation.

5. "gaunted": the Quartos correctly read "haunted": cf. the misprint "dxile" for "exile" in 386.

6. For comma after "in love" see Rule V.

9. The Folio misprints "Mcehanicals".

15. For comma after "brake" see Rule V. Some Editors would carry on the sentence to the end of the next line, which, doubtless, they think is indicated by the colon after "take" in FQ: but that colon is susceptible to easy explanation by Rules VI and X.

19. "Mimmick". RQ reads "Minnock", and FQ "Minnick",

neither of which can stand for a moment against the Folio reading.

21. "russed-pated". RQ reads "russed pated": FQ "russet pated". For the colour we may compare "his cope was roset graye" (Skelton's 'Bowge of Court', 440) also "Some walke about in melottes, In gray russet and heery cotes" (Skelton's 'Colyn Cloute', 866-7).

25. "at our stampe". The "stampe" was, doubtless, an act of Fairy potency. The Fairies are not without relation to demons, and in 'A Mad World my Masters' (Old Plays, 1825, vol. V. p. 329) we find the stage direction "Succubus stamps, and exit", where the object of the stamp was probably to make the ground quake and cleave, so as to yield a passage for the thwarted demon. Here the effect of Puck's exercise of the Fairy stamp will be to shake the ground (with concomitant crash) sufficiently to cause the fugitive to tumble—something more than the rocking of the ground that is subsequently caused by the dancing of Oberon and Titania (IV. i. 92). It may be added—as the fact seems to have escaped the observations of would-be emendators—that just as "at his sight" (24) corresponds with "that the creeping Fowler eye" (20), so "at our stampe" corresponds with "at the guns report" (22).

27. For comma after "weake" see Rule IV and Rule I: FQ has a comma also after "sense".

29-30. "For briars and thornes at their apparell snatch, Some sleeves, some hats, from yeelders all things catch". The construction of the second line is not clear. On the whole it is perhaps most natural to take the comma after "snatch" to be an instance of Rule V: and this is supported by FQ which has a colon. "Some" "some" and "all" will then be the subjects, while "sleeves" "hats" and "things" will be the corresponding objects of "catch". For comma after "catch" see Rule V: FQ in the Griggs Facsimile to my eyes has a full stop. FQ has a semi-colon instead of a comma after "hats", and inserts a comma after "from yeelders" (Rule III), which hardly assists us beyond suggesting that "Some sleeves, some hats" is in closer connection with what follows the semi-colon than with what precedes the colon after "snatch" in FQ.

32. "translated": see on I. i. 191, and i. 125 of the present Act.

36. "lacht": FQ "latcht". There can, I think, be little doubt that Skeat's account of this word is the true one: it has the advantage of exactly suiting Oberon's command "annoint his eyes" (II. i. 261).

41. For comma after "Stand close" see Rule V: FQ has a colon.

46. For comma after "curse" see Rule V: the Quartos have a full stop.

48-9. "Being ore shooes in bloud, plunge in the deepe, and kill me too". I am quite content with the text here of our three authorities, and see no reason to entertain the conjecture "knee-deep" for "the deepe". The use of the word "plunge"—with all due deference—is, however, not inconsistent with "knee-deep". For, whatever we read, Hermia's tone is bitterly sarcastic. I would interpret the original text, "Having initiated a bloody career by killing a sleeping man, you will surely not shrink from crowning it by a fitting sequel, such as the murder of me a defenceless woman will be; 'twill be a braver deed for I am wide awake". If "knee-deep" were adopted we should have the further sting that Demetrius' "plunge" would be merely a knee-deep affair. The only justification of printing "and kill me too" as a new line is the assumption that, without such help, the average ear would fail to catch the rime in "deepe" and "sleepe". I do not make this assumption, and have no doubt that "Being ore shooes in bloud, plunge in the deepe, and kill me too" was delivered as one line, the words "and kill me too" being added with an impetuosity with which the attribution of them to another line is hardly consonant. The arrangement, then, is elocutionary.

52. FQ misprints "Frow" for "From": it is well to bear in mind instances of "w" being misprinted for "m", and *vice versa*. See Appendix B.

56. For comma after "murdred him" see Rule V: FQ has a full stop.

57. The Folio misprints "mutrherer": RQ has "murderer"; FQ "murtherer". They had all read "murdred" in the preceding line. RQ preserves its uniformity, so far as printing "d" instead of "th" is concerned, by spelling "murdered" in the next line.

58 &c. "So should the murderer looke, and so should I", &c. It seems to be taken for granted that "murderer" should be "murdered" (RQ: FQ "murthered"). But is this so certain? Why should not Demetrius mean: "So should you the murderer look, and so also should I, the murdered. I look as I should look; you, on the other hand, look not as you should look, but far otherwise"? With the Quarto reading there is a lack of consequence in "Yet you the murderer" &c, for to what is it antithetical? "looks" (60) may well be right, "the murderer" being regarded as its subject rather than "you" to which "the murderer" is in apposition: the Quartos read "looke", FQ enclosing "the murtherer" in commas.

61. "*Venus* in her glimmering spheare". The brightness of the Planet to the human eye faintly illuminates the neighbouring



portion of the sphere that carries it along with it : see also Appendix B.

62. "What's this to my *Lysander*?" cf. "If Calvine did wrongly interpret, that which is spoken of water, to be ment of the holie Ghost, what is that to our translation?" (Fulke's 'Martin', p. 60).

65. For comma after "cur" see Rule V: FQ has a colon.

68-9. "Oh, once tell true, even for my sake, Durst thou a lookt upon him, being awake". FQ repeats "tell true", so filling up the line to the regular length, in which it may be right; but is probably wrong in punctuating with a colon after "sake", so as to connect "even for my sake" with the second "tell true", which is just the sort of pitfall an excessively minute punctuator is likely to be caught in. The short line of RQ and the Folio has this advantage: it indicates a pause—supplying the place of a syllable, with a view to emphasising the sarcasm—before the words "even for my sake", which are to be regarded as transposed (Rule III), the order of construction being "Durst thou even for my sake" &c. Furness' note on "thou a lookt" is most acceptable: "a" for "have" (the Quarto reading) seems to point to manuscript authority.

71. For absence of comma after "Adder" see Rule XIV.

74. For comma after "mood" see Rule V: FQ has a colon.

79. "priviledge". There seems to be a trace of the original meaning of the latin *privilegium* in the use of this word here.

80-1. "And from thy hated presence part I: see me no more Whether he be dead or no". In placing a colon after "I" the Folio agrees with FQ, and disagrees with RQ, which has a comma. After "more" the Folio according to Furness places a full stop, which is absent from Booth's Reprint, the Reduced Facsimile, Chatto and Windus' Reprint, and the Oxford Facsimile: FQ has a semi-colon, RQ a comma. There can hardly be a doubt that "so" (to rime with "no") accidentally dropt out, and that we should make a new line of "See me no more whether he be dead or no" (see on V. i. 4-22). I see no objection to Pope's making of "so" to qualify "part I", since it is equivalent to "bent on your seeing me no more". For "whether" as a mono-syllable, cf. I. i. 69; II. i. 32, ii. 156 ("Either").

82. For comma after "vaine" see Rule V: FQ has a full stop.

84. For colon after "grow" see Rule XI: the Quartos have a full stop.

85. "For debt that bankrout slip doth sorrowe owe". It is a reflection upon the intelligence of the average reader that modern editors will persist in changing "bankrout" to "bankrupt". The vagary "slip" (FQ "slippe") for "sleep" cannot safely be used to

support the conjecture that we should read "sleep" in 'Measure, for Measure', I. iii. 21, for there we have to deal with a common phrase, "let slip".

89. RQ italicises the colon after "sight" where FQ has possibly a comma.

91. "Some true love turn'd": cf. 'Much adoe about Nothing' III. ii. 136, 'Merchant of Venice' III. ii. 247, 'Othello' IV. ii. 61 and 'Cymbeline' V. ii. 17, for instances of "turn" being equivalent to "change". The true love of Lysander for Hermia is only subject to temporary and purely accidental variation for which he is not responsible; while the false love of Demetrius for Helena—*i.e.* his inconstancy to her (I. i. 106-10)—is in the course of the Play permanently converted into true love.

98. For comma after "heere" see Rule V: FQ has a colon.

99. For "doth" RQ reads "do", FQ "doe".

101. FQ omits the direction "*Exit*" after this line.

108. For comma after "if she be by" see Rule I: the Quartos insert a comma also before "if".

113. "Pleading for a Lovers fee". The metaphor may be from "suing out livery".

116. For comma after "the noyse they make" see Rule I and Rule IX: FQ has also a comma after "noyse", regarding "they make" as an interposition or marking the suppressed relative (Rule VIII).

118. For comma after "one" see Rule V: FQ has a colon.

123. For "comes" the Quartos read "come", not necessarily more correctly.

126. For comma after "in me" see Rule IV: FQ has a comma after "things", regarding "in mee" as an interposition, and not applying Rule I.

128. "advance": *i.e.*, "lift up" as frequently. "To advance: to raise up: to lift up on high: to praise highly. Extollo, lis, extuli, elatum, extollere" (Baret's 'Alvearie').

132. For comma after "her" and "me" see Rule IV: the Quartos omit the latter comma.

*post* 136. The stage direction "*Awa*" (omitted in the Quartos) doubtless stands for "Awake" and is directed to the same person as "*Lie downe*" after 87 was, *i.e.*, Demetrius.

138. The Quartos show that the comma after "my" should precede it, unless indeed it was intended to omit it altogether as the Reduced Facsimile may indicate; in which case we may apply Rule I to the comma after "my love".

139. For comma after "muddy" see Rule V: FQ has a full stop.

141. For comma after "That pure congealed white" see Rule III: RQ has a semi-colon, which would, I think, make two exclamatory clauses of the sentence, and is certainly not so good as the punctuation of FQ and the Folio. RQ's variation looks suspiciously as if made for the mere sake of change.

142. The New Variorum places a semi-colon after "crow": Booth's Reprint, the Reduced Facsimile, Chatto and Windus' Reprint, and the Oxford Facsimile have a comma like the Quartos. See Rule V.

143-4. "O let me kisse This Princesse of pure white, this seale of blisse". The usual explanation of this passage is most unsatisfactory. "This Princesse of pure white" is really an example of that kind of synecdoche by which the whole stands for a part. When Shakespeare uses such a figure of speech, we may be sure that it is no mere formality, but that lurking beneath the surface there is some special beauty and propriety. Here the reason for its use is that external contact between a princess and her subject is, as a matter of ceremony, only by his lips touching her hand: and when a princess extends her hand to a subject to be kissed by him, it is to some extent a sign of favour. Nor should the association of hand and seal be overlooked in interpreting this passage. *Quære*, had white seals any special significance?

145. "are all". The Quartos read "all are".

151. "If you are men": the Quartos read "were" for "are".

152. For semi-colon after "so" see Rule XI.

159. For comma after "of noble sort" see Rule I and Rule IX: FQ has also a comma before "of". It should be observed that though FQ has no stop after "derision", it reads "None" with initial capital, as if a new sentence began therewith: RQ according to its usual practice converts the omitted full stop after "derision" into a comma (Rule V), which the Folio for clearness, having regard to the comma after "sort", converts into a semi-colon, RQ and the Folio both reading "none".

160-1. "extort A poore soules patience": cf. "What, will you teare Impatient answers from my gentle tongue?" (286-7). It may be observed that in Sonnet 140, 1-2, Shakespeare has taken a metaphor for the suffering of patience from the *peine forte et dure* ("Be wise as thou art cruell, do not presse My tounge-tide patience with too much disdaine"), as here, I think, he does from the rack.

166. For comma after "yours of *Helena*" see Rule III.

167. "to my death": FQ reads "till" for "to": "to" is more euphonious after "will".

169. For comma after "*Hermia*" see Rule V: FQ has an italicised colon (by attraction: see Rule XIII). RQ has an italicised colon after "none" (Rule XIII), and FQ a full stop as against the Folio colon.

171. "My heart to her, but as guest-wise sojourn'd, And now to *Helen* it is home return'd". The comma after "to her" is probably due to emphasis (Rule IV, and Abbott, 188) rather than to transposition (Rule III), for we have a transposition in the next line without a corresponding comma, the stronger emphasis being there upon "home return'd". FQ has further commas after "guestwise" and "*Helen*", and has a colon or semi-colon after "sojourn'd".

173. "It is not so". FQ reads "*Helen*, it is not so": probably correctly, the omission in RQ (arising from the italics) being perpetuated by the Folio.

175. "abide it". No doubt "aby it" (FQ) is more correct from a philological point of view, but Shakespeare may have been a victim to what was a not uncommon confusion. There can be no doubt about the pains that were taken to make the text of FQ as accurate as possible under the circumstances of its production, but the very excess of pains not unfrequently overreaches itself and suggests lack of authority. cf. 335.

176. For comma after "comes" see Rule V: FQ has a colon.

178. For comma after "makes" see Rule V: FQ has a full stop.

180. "Ir paies": "t" misprinted "r"—a sheer accident, not occurring in the Quartos.

181. For comma after "by mine eye" see Rule III and Rule I: FQ throws in a comma before "by". For absence of comma (supplied by FQ) after "*Lysander*" see Rule XIV.

182. "Mine eare (I thanke it) brought me to that sound". The Quartos read "to thy sound", which is usually preferred: but I would submit there is much more point in the Folio reading, if we take "that sound" to refer to Demetrius' words "Looke where thy Love comes, yonder is thy deare" (176), in which case the "But" of the next line is equivalent to "I should indeed be thy Love and thy deare as *Demetrius* says but in that case", &c.

190. For comma after "The hate I beare thee" see Rule I or Rule IX.

192. For comma after "confederacy" see Rule V: FQ has a full stop.

193. For comma after "all three" see Rule I.  
 201. For semi-colon after "parting us" see Rule II.  
 204. For comma after "needles" see Rule III and Rule I.  
 210. "a union": the Quartos read "an union".

211. "Two lovely berries". Why should doubt be cast upon the use of "lovely" in the sense of "loving"? In addition to the instances adduced by Dyce, we may compare "His lovely words her seemd due recompence Of all her passed paines" ('*Fairie Queene*' I. iii. 30), "Two knights that linked rode in lovely wise, As if they secret counsels did partake" (*Ibid.* IV. ii. 30), "Entrayled mutually in lovely lore" (*Ibid.* IV. iii. 42), "Verily the name of Brother is a glorious name, and full of loving kindnesse, and therefore did he and I terme one another sworne brother: but this commixture, dividence, and sharing of goods, this joining of wealth to wealth, and that the riches of one shall be the povertie of another, doth exceedingly dis-temper and distract all brotherly alliance and lovely conjunction" (Florio's Montaigne I. xxvii.), "*Corsites* casteth still a lovely looke towards you" (Lyly's 'Endimion', *Fairholt*, p. 83) and "they should make a lovely truce and abstinence of that warre till next night sealing the placard of that lovely league, with twentie maner of sweet kisses" (Puttenham's 'The Arte of English Poesie', *Arber*, p. 67).

213. "Two of the first life coats in Heraldry". "life" (the reading of all our three authorities) is an easy misprint for "like", having regard to the conformation of "f" and "k", as sometimes written. The honours of settling the interpretation of the passage seem to be divided between Douce, Staunton, and Furness: the contribution of the last mentioned is essential.

215. "And will you rent our ancient love asunder". "ancient", here, may adumbrate the idea of a flag or standard upon which the arms were displayed, as well as having the usual sense.

218. For comma after "as well as I" see Rule I: FQ throws in a comma before this expression.

220. The Quartos omit "passionate". For comma after "words" see Rule V: FQ has a colon.

222. FQ inserts a comma after "as in scorne" which RQ and the Folio omit, I think, so that it may be clear that these words are in connection with what follows rather than with what precedes. A too rigid application of Rule III may cause dubiety.

234. "(But miserable most, to love unlov'd)". "*Sophocles* being demanded what harm he would wish to his enemy, answered, That he might love where he was not fancied" ('*Politeuphuia*').

237. "I, doe, persever", &c. FQ reads "I doe. Persever",

which Hunter supports, but which owing to its being good sense is perhaps hardly likely to have been wantonly changed without authority in RQ, which the Folio follows except in reading "doe" for "do". The reading of RQ and the Folio may be further supported by "I, do, do, fill all the world with talk of us, man" ('The Merry Devil of Edmonton', *Old Plays*, 1825, vol. V, p. 242). In "doe" there is possibly a suggestion of the meaning "act" which the word sometimes bears (see on 'Measure, for Measure' I. iii. 43).

238-9. For commas after "backe" and "other" see Rule V: FQ has a colon after "back". RQ italicises the colon after "up", where FQ has a full stop.

240. For comma after "well carried" see Rule I or Rule IX.

245. For comma after "gentle *Helena*" see Rule V: FQ has a colon.

249. For comma after "compell" see Rule IV.

250. "Thy threats have no more strength then her weake praise". Capell's conjecture is excellent, except as to the spelling "prays", for according to Dyce's edition of Peele's 'Edward I', in the passage (p. 153 *Pickering*, p. 400 *Routledge*) which Dyce gives as "Let my prayers move", the Quarto of 1593 reads "praies", which seems to suggest that there was some manuscript peculiarity that lent itself to the misprint. We know that there was often a peculiarity in writing final "r" and "er", and, possibly, the true reading here is "prayer", written "praier".

257-9. "No, no, Sir, seeme to breake loose; Take on as you would follow, But yet come not, you are a tame man, go". The Quartos—with slight variation in lineation or punctuation—read "hee" or "hee'l" instead of "Sir". There cannot be much doubt that "heel" or "hee'l" represented "you'll" (however spelt) in the manuscript. "h" is a letter which in the writing of the time got twisted into extraordinary shapes, and "y" might easily be mistaken for it, while "o", "u", and "e", as written, are frequent sources of confusion. The Folio text seems to record a change effected with a view to making it quite clear that Demetrius' words were addressed to Lysander. Furness' note as to the force of "No, no, Sir" is admirable, but there is absolutely no need to adopt Lettsom's insertion of "you" before "seeme", since what grammarians call the imperative mood may be used by way of taunt: cf. "Speake in some bush" (406). "Take on" is, of course, equivalent to "Pretend".

260. For absence of comma after "vile thing" see Rule XIV. There are somewhat similar omissions after "this" (262, Folio) "out" (263) and "Out" (264).

264. FQ reads "potion" for "poison". Have we here a trace of shorthand?

267. The colon after "bond" is italicised in RQ (Rule XIII). FQ has a full stop.

272. "what newes my Love?". The "newes" in question is of course Lysander's words "I hate her" (270). For absence of comma after "newes" see Rule XIV: FQ supplies it. The note of interrogation after "Love" signifies an exclamation as frequently.

276. The Folio carelessly omits the closing bracket after "forbid".

282. "canker blossome": for formation cf. "kill-curtesie" (II. ii. 77); "kiss-sky", "eat-man" (Fairfax' 'Eglon and Alexis', 4th Eclogue).

289. The stop in the Griggs facsimile of FQ after "game" looks more like a comma than the full stop of RQ and the Folio. The comma may, of course, be explained by Rule V, but the effect of the full stop will be, doubtless, to throw greater emphasis on "game".

299. For "gentlemen" FQ reads "gentleman".

300. FQ has a comma (Rule V) instead of a semi-colon after "hurt me".

301. "shrewishnesse". Possibly Shakespeare selected the name "Hermia", under the impression that Aristotle had a wife called "Hermia" who was a shrew: cf. "Mistris Marian, Aristotle the great Philosopher; for all his wit was in love with *Hermia*: and Socrates the sage could not so farre subdue his passions, but that he fell in feakes with *Zantippa*" and "yet will I neither be so proud towards you as *Hermia* for she ridde *Aristotle* with a snaffle like a horse" ('The Cbler of Canterburie', *Ouvry*, p. 38).

307. "For evermore" with a distinctly past reference, cf. "Hugo Cardin hath another conceite, that from the creation of the worlde till the resurrection of Christ, the day was evermore numbred before the night" (Kinge's 23rd Lecture on Jonas); "An auncient foo: to all this Court, Of long tyme he hath ben: And hath attempted evermore by this: Renowne to wyn" (Barnabe Googe's "Cupido conquered", *Arber*, p. 119): see also 'Measure, for Measure', IV. ii. 154, and 'Henry the Eight' III. ii. 173.

311. For comma after "He followed you" see Rule V: FQ has a colon. FQ has a full stop instead of a comma at the end of this line.

318. RQ italicises the colon after "get you gone" (Rule XIII): FQ has a full stop.

320. "With *Demetrius*". The Folio wrongly assigns this to "*Her.*"—sheer careless printing.

321. For comma after "afraid" see Rule V: FQ has a colon.

332. For comma after "Let her alone" see Rule V: FQ has a colon.

335. "abide": RQ has "abie"; FQ "aby"; see on 175. For comma after "she holds me not" see Rule V: FQ has a colon.

336. For comma after "if thou dar'st" see Rule I: FQ has also a comma after "follow".

337. "Of thine or mine". I see no reason to suspect "Of", the words being by way of parenthetical explanation of "whose". For absence of comma after "mine" see Rule XIV.

*post* 338. "*Exit Lysander and Demetrius*". This direction is not in FQ, and is represented merely by "*Exit*" in RQ. cf. II. i. *post* 268, III. i. *post* 111.

340. "I will not trust you I". This form of emphasis is not infrequent. Schmidt gives some half dozen instances from Shakespeare. Both "I"s are pronominal: cf. "We fere not we" (B. Googe, *Arber*, p. 63); "you had not found a crown, you" ('*Lingua*' I. ix.). Where the form is negative and the negative repeated, it does not sound so strange to modern ears: cf. "I'll not be seen, not I" ('The Merry Devil of Edmonton' *Old Plays*, 1825, vol. V, p. 250).

341. RQ reads "Not" for "Nor".

342. For comma after "mine" see Rule III: FQ has a comma also after "hands", which suggests the concurrence of Rule I in RQ and the Folio. For comma after "fray" see Rule V: FQ has a colon.

344. Furness' conclusion that the line given to Hermia by RQ and FQ ("I am amaz'd, and know not what to say", followed by the direction "*Exeunt*") was accidentally omitted in the Folio, is surely lacking in the inevitability claimed for it. What if the oversight were confined to the excision of "*Exeunt*"? As Grant White at one time saw, the line is not wanted, and is not in keeping with Hermia's temper, state of mind, or the situation. She of course makes a rapid exit running after Helena, as Theobald seems to have realised.

*ante* 345. "*Enter Oberon and Puck*". This direction is omitted in the Quartos. The fact that Oberon and Puck have been eavesdropping, does not render the direction inaccurate: see on i. *post* 57.

345. For comma after "negligence" see Rule V: FQ has an italicised colon (Rule XIII). Puck has only mistaken once, viz. when he "lacht" Lysander's eyes instead of Demetrius'; and if his



knavery has been at work, Oberon is hardly clear of being an accessory (110-21). We must therefore regard this speech of Oberon as a very human outburst of impatience, when he realises the agonies of the situation, for which he is himself to some extent responsible. Like any man, he would shift the whole blame on to another.

346. The Quartos read "wilfully" for "willingly".

347. For comma after "mistooke" see Rule V: the Quartos have a full stop.

349. "By the *Athenian* garments he hath on": FQ reads "had" for "hath"; but surely "hath" is much more pointed, the meaning being "By the Athenian garments which you cannot deny he is now wearing". The comma after "garments" in FQ may be explained by Rule VIII.

351. "nointed". The verb "noint" is recognised in Baret's 'Alvearie'. FQ has an italicised colon after "eyes" (Rule XIII).

354. For comma after "fight" see Rule V: FQ has a semi-colon.

360. For comma after "tongue" see Rule V: FQ has a colon.

363. FQ has a comma after "from each other": see Rule III.

364. For comma after "browes" see Rule III. The comma after "death-counterfeiting" shows that this compound is to be taken as having participial force, and not as a mere epithet.

365. For absence of comma after "Battie-wings" see Rule XIV.

373. FQ has a comma after "date" (Rule IV).

374. "imply" is probably not a phonetic spelling of "imploy" which FQ reads. RQ has "apply", which its reviser for the purpose of the Folio did not complete the correction of, contenting himself with excising "ap" and writing "im" above.

375. If FQ has an italicised colon after "boy", it is probably due merely to parallelism with the last limb of the "y".

379. "night-swift". RQ reads "night swift": FQ "nights swift", correctly. It is easy to see the growth of the Folio error, out of that of RQ.

381. For comma after "wandring here and there" see Rule I: FQ has a comma also before "wandring".

386. "dxile": the Quartos correctly read "exile"; for the error of the Folio cf. 5.

388. RQ has an italicised colon after "sort".

389. For comma after "I" see Rule IV. FQ has also a comma after "with the mornings love" (Rule III) which is absent

in RQ and the Folio. The reason for emphasising "I" is partly its distance from its verb, which, in some measure, also accounts for RQ and the Folio dropping the comma after "love".

393. I should apply Rule VII for the comma after "gold", attributing a *quasi* objective force to "into yellow gold" after the verb "Turnes". FQ places a comma also after "Turnes" regarding "into yellow gold" as an interposition, and not applying Rule I.

394. For comma after "notwithstanding haste" see Rule V. FQ has as well a comma after "notwithstanding", which appears correct enough to modern ears; but if the comma after "haste" was recognised as closing a sentence, "notwithstanding" could only be regarded as an adverb. In placing a colon after "delay" the Folio agrees with FQ and not with RQ which has a comma.

396 &c. "Up and downe" &c. We may compare "Long hath *Astrophel* (England's sunne) withheld the beames of his spirite from the common view of our darke sence, and night hath hovered over the gardens of the Nine Sisters, while *ignis fatuus*, and grosse fatty flames (such as commonly arise out of dunghilles) have tooke occasion, in the middest eclipse of his shining perfections, to wander abroad with a wisp of paper at their tailes, like hobgoblins, and leade men up and downe in a circle of absurditie a whole weeke, and never know where they are" (Nash's prefatory letter to 'Astrophel and Stella' as quoted in the Introduction to 'Pierce Penelesse', *Shak. Soc.*) The comma after "*Goblin*" in all our three authorities is subversive of Thirlby's "*emendatio certissima*". I see no difficulty in Puck, on assuming the character of Hobgoblin, addressing himself as such. RQ has an italicised colon (Rule XIII) after the third "downe". "seard" is, of course, a misprint for "feard": cf. II. i. 46, IV. i. 55; the Quarto reading is doubtful.

401. "Speake thou now". This for the sake of rime should go with the preceding line, as in the Quartos. So a line should end with "then" (403) though all our three authorities arrange otherwise: see on V. i. 4-22.

412. For comma after "voice" see Rule V: FQ has a colon. After this line the direction of the Folio is "*Exit*", as against "*Exeunt*" of the Quartos: cf. directions after II. i. 244, 268; also after i. III of the present Act.

413. FQ has a colon (*Quære*, italicised) after "on": the Folio and RQ a comma (Rule V).

414. "When I come where he cals, then he's gone". The apparently irregular metre of the Folio and RQ is more effective than that of FQ ("then he is gon"), the only emphasis required being on "come", "cals", and "gon". Such regularity of metre as FQ furnishes does not harmonise with Lysander's excitement.

416. Furness well defends the direction "*shifting places*", which only appears in the Folio, after this line.

418. "gentle day": cf. II. ii. 38. The Quartos omit the direction "*lye down*" after this line.

421. The Quartos both omit "*Enter*" in the direction before this line.

425. FQ has "now" after "Where art thou". For comma after "Come hither" see Rule V: FQ has an italicised colon (Rule XIII).

426. FQ misprints "shat" for "shalt": or does it give the pronunciation?

429. For comma after "bed" see Rule V: FQ has a colon.

432. "shine comforts from the east": cf. II. ii. 38.

435. For "sometime" the Quartos read "sometimes". For comma after "eie" see Rule I: FQ has also a comma after "sleepe".

437, 439. For commas after "more" and "sad" see Rule V: FQ has in each case a full stop.

440. FQ omits the direction "*Enter Hermia*" after this line.

442-7. "Never so wearie" &c. To give proper effect to the rhythm of these lines which is far from regular a pause must be observed after "wearie", "dew", "crawl", "pace", "rest me", and "*Lysander*".

449. For comma after "sleepe sound" see Rule V: FQ has a colon.

450-2. "Ile apply your eie gentle lover, remedy". That modern usage does not omit "to" after "apply" is really no reason why we should insert it here, especially in face of the concurrence of our three authorities in its omission. Shakespeare certainly after other verbs omits the preposition where it would be inserted at the present day, and there can be no reason to restrict his liberty here. I make "your" a dissyllable, as frequently. For comma after "lover" see Rule I: FQ has also a comma after "eye".

459. The New Variorum has a full stop after "his owne", which seems supported by the Reduced Facsimile and the Oxford Facsimile, while Booth has a comma. The full stop cannot be defended.

461-2. For commas after "*Jill*" and "ill" see Rule V: FQ has a colon in each case.

464. I take the stage direction after this line, "*They sleepe all the Act*", which the Quartos omit, to mean that Hermia, Helena, Demetrius, and Lysander remain sleeping on the stage, and the

opening of the next Act finds them still sleeping. The continuance of their sleep so far becomes part of Act III.

## ACT IV.

### [SCENE i.]

2. "coy": cf. "The Sheepe seeming thereunto to have borne a most straunge and peculiar affection, which one while with the licking of her tongue on the visage, and another while with the softe and deyntie coying it with her head, it exceedingly did manifest" (Angel Day's 'Daphnis and Chloe', *Jacobs*, p. 10).

8. "Mounsieur". The Quartos adhere to the uniform spelling "Mounsieur", except that in one case (20) FQ misprints "Mounueur". The Folio variations, "Mounsieur" (8) and "Mounsier" (10), may be designed to indicate Bottom's uncertainty as to the pronunciation: for somewhat similar uncertainty cf. III. i. 189, 197, 204-5.

10-1. "get your weapons". FQ reads "get you your weapons".

11-2. "kill me a red hipt humble-Bee, on the top of a thistle". From this Furness infers that it must be high noon (Preface to *New Variorum*, p. xxxii). The inference, however, is anything but inevitable, for—to use an Irishism—the bee is an early bird: cf. "Scarce has beautiful Aurora darted her first rays and gilded the horizon, but the Bee, ever industrious and an early insect, is on her feet and soon upon the wing. 'Tis a pleasure to stand, at daybreak, before the mouth of a hive; and to behold the joy and sprightliness with which this diminutive people leave their gloomy mansion, where they had past the night, and fly into the fields. In an instant the whole air is filled with them. Which way soever you direct your eye, every Bee has her flower, whose sweets she rifles. During the months of April and May, our labourers work incessantly, from morning to evening. No time is lost in the spring; for that season being mild and favourable, our insects make a proper advantage of it" ('The Natural History of Bees', *trans. from the French*, 1744, pp. 199-200). If it is contended that this relates to the hive bee in more southern latitudes than those of this island, it may be observed that the humble bee is a hardier species and less susceptible to cold. Besides, individual bees are sometimes belated and remain out of doors all night. Shakespeare is therefore, I submit, guilty of no inconsistency in introducing the "humble-Bee, on the top of a thistle" before "the Easterne gate all fierie red" (III. ii. 391) has opened on Neptune.

13. "the hony bag": cf. III. i. 175.

27. "marvellous": RQ "marvailous"; FQ "marvailles", as in

III. i. 2. Shakespeare's own manuscript would not unlikely indicate more vulgarities of pronunciation in the *clowns'* parts than any of our authorities present.

30. "What, wilt thou heare some musicke?". RQ duplicates "some". Bottom is again (cf. III. i. 210) paying too much attention to Titania's attendants. But there is, also, special point in her question, for Stubbes in the Second part of the 'Anatomic of Abuses', referring to Barbers' establishments, writes "You shalt have also your orient perfumes for your nose, your fragrant waters for your face, wherewith you shall bee all to besprinkled: your musicke againe, and pleasant harmonie, shall sound in your eares, and all to tickle the same with vaine delight" (Furnivall's Edition, p. 51). See also Naylor's 'Shakespeare and Music', pp. 6-7, 18-9. Titania has, of course, no fault to find with Bottom's "amiable cheekes", shaggy though they be. His mention of the Barber (25-6) does not therefore suggest to her the process of shaving, and she assumes he is desirous of hearing the music to be met with in a Barber's establishment.

33. "Let us have": FQ has "Lets have".

*post* 39. The direction "*Musicke Tongs, Rurall Musicke*" is not in the Quartos. No doubt, a stave or two of tongs and bones music was here played to show that it was at Bottom's command. With regard to the next line it may be questioned whether this specimen of "*Rurall Musicke*" was too much for Titania, or whether there is a hit at members of audiences at concerts and plays partaking of light refreshments such as nuts, sweetmeats &c. during the performances at which they were present. It is also just, possible, that there may be some connection between Barbers' shops and light refreshments, but I have not succeeded in verifying this.

36-9. "pecke of Provender": "Oates": "bottle of hay": "sweete hay". cf. "Whip, maister Ostler! with a caste of legerdmaine bestirre you, sirrha, and make a xii<sup>d</sup> of three bottles of stinking Haie and a pecke of Oates" (Bullein's 'Dialogue against the Fever Pestilence', *E.E. Text*, p. 80).

40-1. "I have a venturous Fairy, That shall seeke the Squirrels hoard, And fetch thee new Nuts". FQ prints as two lines, ending the first with "hoord", instead of the three short lines of RQ and the Folio. Neither arrangement seems right, for elsewhere in this scene until Puck's entry Titania speaks consistently in decasyllabics. Modern Editors are therefore probably right in printing as two lines, making the division after "seeke", but it is surely better to follow FQ in printing "newe" for "new" (cf. II. i. 7) than to insert "for" before "thee", or "thence" after "thee". RQ's arrangement is probably due to a line having been gained in Bottom's speech, 10-18.

43. FQ has an italicised colon after "I pray you" (Rule XIII).

44. For comma after "stirre me" see Rule V: FQ has a colon.

47. "alwaies" may have been printed as one word, owing to the formation of "w" as written rendering the interval between "al" and "waies" less obvious.

48-9. "So doth the woodbine, the sweet Honisuckle, Gently entwist". The commas after "woodbine" and "Honisuckle" constitute a double example of Rule III. In Chaucer's 'Troilus and Criseyde', III. 1230-2 (*Skeat*), we read of the embraces of Troilus and Cressida "And as aboute a tree, with many a twiste, Bitrente and wryth the sote wode-binde, Gan eche of hem in armes other winde". Shakespeare's simile is more complete, for it expresses reciprocity of embrace. While "the woodbine" (Titania) is to entwist "the Honisuckle" (Bottom), the latter is not to remain passive as a tree. The recipient of the embrace is to yield to it, and at the same time repay it with a like embrace, just as "the Honisuckle" bends to the touch of "the woodbine" but only to twist round it. Hence there is a peculiar appropriateness in the adverb "Gently", the mutuality importing less violence. For "woodbine" I am quite content to adopt Baret's words "Woodbin that beareth the Honie-suckle". Titania modestly appropriates the name that has reference to the clinging propensity to herself, while she applies the name importing a lovely flower and mellifluous fragrance to the object of her doting. In other respects "woodbine" and "Honisuckle" may be regarded as synonymous, and Titania, in her infatuation, disregards the obvious distinction in kind between her dainty self and the translated Bottom; hence a beauty may be found in what seems generally to be considered a difficulty. The two individuals, in her view, belong to the same species, but one is in flower, and the other not.

49-50. "the female Ivy so Enrings the baky fingers of the Elme". Probably Titania is holding one of Bottom's hands the feel of the back of whose fingers reminds her of the ridgy bark of the elm trunk.

*post* 51. "Enter Robin goodfellow and Oberon". The Quartos omit "*and Oberon*". The marking of Oberon's entry here amounts to no more than that he comes forward from the lurking place, whence he has been observing Titania and Bottom: see stage direction at beginning of this Act, and see on III. i. *post* 57.

55. "savors": FQ reads "favours" which there can be little doubt is correct (cf. II. i. 46. III. ii. 398).

59. In respect of the comma after "buds" all our authorities observe Rule I or Rule III. The absence of a comma after "which" in FQ suggests the application of Rule III.

60. The colon after "pearles" is a clear instance of Rule II.

65. "aske of her, her changeling childe". For the comma after the first "her" we have the concurrence of Rules I, III, and IV: see especially the note to Rule IV. If we took "aske of" to be a kind of compound verb we might also apply Rule VII.

70. For comma after "gentle *Pucke*" see Rule I: FQ has also a comma after "And".

72-3. "That he awaking when the other doe, May all to *Athens* backe again repaire". It is not absolutely necessary to regard "all" as the subject of "May". It is *prima facie* quite feasible to treat it as an adverb, in which case "he" is the subject of "May", as the Editor of FQ may have thought since he inserted a comma before "awaking". Nor is the punctuation of RQ and the Folio adverse to this view; for in accordance with Rule I the interposition may be "awaking when the other doe". Bottom's translation and the embraces of Titania are surely sufficiently divorced from his ordinary life at Athens to justify such a use of "all" here. The real reason against this interpretation is that the words "the fierce vexation of a dreame" (75) are too strong as descriptive of Bottom's retrospection upon awaking (205-26), and are exceedingly appropriate to the experience of the other sleepers. We must therefore, I think, take "he awaking when the other doe" as the nominative absolute and as the interposition to which Rule I here applies; regarding "all" as the subject of "May". It will follow that the Editor of FQ misconceived the construction unless his placing a comma after "hee" is to be attributed to Rule IV.

79-80. "*Dians bud, or Cupids flower, Hath such force and blessed power*". In view of the prevalent vagaries in spelling, it is perhaps rash to pronounce "or" to be a misprint. For commas after "bud" and "flower" see Rule III and cf. 48-9.

85. "doth": so RQ and the Folio; FQ reads "doe", but we should be accustomed to what looks like a singular verb with a plural subject, and, besides, it may be that the "s" in "eyes" is an interloper (see on 'Cymbeline', I. iv. 96). The only evidence that "loath this" is a misprint for "loath his" is that this is the reading of FQ, but this is hardly convincing. It cannot be maintained that the demonstrative is inappropriate. In the next line (86) it seems to be considered that "off his" must be a misprint for "off this" which FQ reads, RQ reading "of this" by way of support. But a sophistication arising from sound is equally likely to occur in any edition. Moreover, "take off his head" suggests more directly the idea of decapitation, which may have something to do with the subsequent expression "strike more dead" (87).

87-8. "*Titania, musick call, and strike more dead. Then*

common sleepe; of all these, fine the sense". However ingenious the conjecture of Thirlby and Theobald, which appears to have been generally adopted, it must be admitted that it gives a meaning weaker than the unaltered text, which explains (Rule XI) why the sleep is to be more dead than common sleep, viz. to purify and refine the sleeper's sense of what has happened. This purification, then, is absolutely essential to the scheme of the drama, if it be only on account of Demetrius, in whose case the love-juice is never counteracted by "Dians bud" (see III. ii. 354-77), and who, without any modifying influence, would, in the future, nauseate Helena with his mad doting (see on II. i. 246). But it is also required in a less degree on account of Hermia, Helena and Lysander, in order that on waking they may regard the night's actual incidents, not as a fierce vexation of real life, but merely as "the fierce vexation of a dreame" (75); while we see the result of the fining of Bottom's sense in his speech on awaking (206-26). The comma after "these", too, is not to be lightly shifted (Rule III).

*post* 89. "*Musick still*". This stage direction is not in the Quartos. Immediately in response to Titania's call is heard that incidental subdued music with which all theatre-goers are familiar: the effect here being to show that the music is at hand ready to receive Oberon's order "Sound musick" (91).

94. "to morrow midnight". The time is now at hand for the departure of the Fairies, but, as it has not yet been actually reached, Oberon can properly refer to the next midnight as "to morrow midnight". For comma after "midnight" see Rule I.

96. "posterity". FQ reads "prosperitie", the idea of which is already contained in "blesse". And how could "prosperitie" be other than fair? The tautological feebleness of the FQ reading should have been its death-blow.

99. "Faire King". The Quartos read "Fairy" for "Faire"—the fault of the Folio being the omission of "i" before "e".

101. For comma after "in silence sad" see Rule I: FQ has a comma also after "my Queene", which is an instance of the same Rule, Rule XIV accounting for its absence in RQ and the Folio.

102. FQ omits "the" before "nights". Possibly Shakespeare's original manuscript read "nightes" as a dissyllable (cf. 41 and II. i. 7), in which case the omission would be right, and the change in spelling would be an indication that FQ was not printed from such manuscript.

103-4. "We the Globe can compasse soone, Swifter then the wandring Moone". We must co-relate the epithet "wandring" with "travailing" in the expression "travailing Lampe" as applied to the Sun in 'Macbeth' II. iv. 7 (see Appendix B). The Moon is in this



Play, to some extent at least, a poetical moon, which, of course, has disappeared at the approach of day. If therefore the Fairies follow the Moon in its course round the world, and, if they linger at any one place after its disappearance, they must be able to travel more swiftly than it, in order to be back at that place with it on the next night. FQ places commas after "We" and "Globe"—a double application of Rule III; cf. 48-9, 79.

*post* 107. "*Sleepers Lye still*". This stage direction is not in the Quartos.

*post* 108. "*Winde Hornes*" (FQ "horne"). Hearne and Aubrey are quoted in Brand's 'Antiquities' (Chatto and Windus, p. 118) as referring to the blowing with hornes on May Day at Oxford. These horns may, therefore, merely signify that May-day has arrived.

*ante* 109. "*Enter Theseus, Egeus, Hippolita, and all his traine*". See on the stage direction at the beginning of Act V. The Quartos do not expressly name Egeus and Hippolita.

113. "Uncouple": cf. "The hunters long to uncupple" (Heywood's 'Brazen Age' II. ii).

115. For comma after "*faire Queene*" see Rule I: FQ has also a comma after "will". The full stop in the Folio after "top" is probably a misprint for a comma, which the Quartos give.

123. "Seeme all one mutuall cry". The present tense, very naturally, indicates the vividness of Theseus' memory of the effect produced.

125-6. Instead of the commas after "*kinde*" and "*sanded*", FQ has respectively a colon and an italicised colon (Rule XIII).

130. "tuneable": cf. I. i. 184.

134. FQ omits "is" after "this".

136. For comma after "*olde Nedars Helena*" see Rule V: FQ has a full stop.

137. "I wonder of this being heere together": see on I. i. 2. FQ prints "their" for "this"; but either reading yields good sense, and "their" is hardly likely to have been changed to "this" without authority, direct or indirect.

*post* 144. "*Hornes and they wake. Shout within, they all start up*". RQ merely has "*Shout within, they all start up. Winde hornes*" in practical agreement with FQ. The Quartos would make the sleepers awake at the shout; and not at the winding of the horns in consonance with Theseus' order (144).

157-9. "Our intent Was to be gone from *Athens*, where we might be Without the perill of the *Athenian Law*". So RQ and the

Folio. FQ, besides immaterial variation in spelling and punctuation, omits "be" after "might", and places a comma after "lawe", indicating an interrupted sentence. On the assumption that RQ was to some extent a corrected edition of FQ, RQ and the Folio should certainly here be followed, in which case "*Athens*" has the metrical equivalence of a monosyllable, and the ictus falls on "be" in "where we might be". FQ however, probably gives the passage as originally acted. The comma after "lawe" in FQ will be an instance of Rule I.

170-4. "But my good Lord, I wot not by what power (But by some power it is) my love To *Hermia* (melted as the snow) Seems to me now as the remembrance of an idle gaude, Which in my childhood I did doat upon". This arrangement is common to both Quartos and the Folio: for its origin see on V. i. 4-22. In the correct arrangement no doubt the lines should begin with "But", "(But", "(melted", "as", and "Which"; the two lines "(But by some power it is) my love to *Hermia* (Melted as the snow) seems to me now" have metrically to be read together (cf. II. i. 115-6).

178. "ere I see *Hermia*". It is difficult to find any justification for changing "see" to "saw", the sequence being "I was betrothed to Helena: I see *Hermia* and at once all is changed".

179. "like a sicknesse". I take "a" here to be the preposition, and regard the expression as an instance of a use of "like" as a conjunction which horrifies pedagogues.

180. For comma after "as in health" see Rule I and Rule IV: FQ has also a comma after "But".

181. "doe I". RQ has "do I": FQ "I doe".

184. "we shall heare more anon". RQ has "we will heare more anon": FQ "we more will here anon".

188. For comma after "for the morning now is something worne" see Rule I: FQ has a comma also between "And" and "for".

192. "*Hippolita*": so the Folio and RQ; FQ has "*Hyppolita*", and no stage direction thereafter. RQ's direction is merely "*Exit*", which the Folio enlarges to "*Exit Duke and Lords*".

196. "When every things seemes double". The Quartos are probably right in reading "every thing"; the intruding "s" arising (as Furness suggests) from the next word beginning with that letter, and the compositor being guided by his ear, or by the imagination of sound—not necessarily the same thing.

199. Before "It seemes to me" the Quartos read "Are you sure That we are awake" which the Folio omits, in order to avoid what is practically tautology.

202. "*Hippolita*": RQ has "*Hippolita*", FQ "*Hyppolita*"; cf. 192.

204-5. See on V. i. 4-22. FQ reads "lets" for "let us" (205).

ante 206. "*Bottom wakes*". "*Exit Lovers*". FQ here has no direction: and RQ contents itself with "*Exit*" merely. For "*Exit Lovers*" cf. I. i. *post* 127, III. i. *post* 111.

207-8. "most faire *Piramus*": see on III. i. 109.

210. For the colon after "asleepe" RQ has an italicised colon (Rule XIII), FQ a note of interrogation, which is often used where we now write a note of exclamation.

211-2. "I had a dreame". The Quartos read "have had" for "had". The difference is slight, but probability is in favour of variety of expression with Bottom.

213-4. "goe about to expound". FQ omits "to".

216-7. "a patch'd foole". The Quartos read "patcht a foole" for which we may compare "poore a thousand Crownes" in 'As you Like it' I. i. 2-3.

222. For comma after "a ballet of this dreame" see Rule V: FQ has a colon.

224. "in the latter end of a play". I think Walker's conjecture that "a" should be "our" a good one, having regard to the abbreviated manner of writing "our".

226. "at her death". Theobald is right as to the meaning, but the text gives Bottom's ludicrous pronunciation which would indicate his intention of singing the "ballet" at the death of Thisbe whom he, as Piramus, was to predecease. To sing *at* Thisbe's death would make the "ballet" an integral part of the Play which would be absurd, as Piramus would then be dead: but to sing *after* death would merely mean "by way of epilogue" for which Bottom was doubtless prepared; cf. V. i. 359-371. FQ omits the direction "*Exit*".

#### [SCENE ii.]

The stage direction of the Folio, "*Enter Quince, Flute, Thisbe, Snout, and Starveling*", appears in FQ as "*Enter Quince, Flute, Thisbe, and the rabble*"; in RQ as "*Enter Quince, Flute, Thisbe, and the rabble*". Neither FQ nor RQ give a word in this scene to either Snout or Starveling, and they both absurdly treat Flute and Thisbe as different persons. The Folio attempts to correct, but carelessly preserves the distinction between Flute and Thisbe in the stage direction, which perhaps arose from Flute being attired as Thisbe as for a dress rehearsal—though not with the cleanest of linen

—and it consequently appearing more correct to designate him as Thisbe, "*Thisbe*" being accordingly inserted, and "*Flute*" carelessly allowed to remain. I would attribute the error of "*Paramour*" for "*Paragon*" to Snout, and not to Quince, because otherwise Snout has nothing to say in this scene, and in view of the forms which the written capital sometimes assumed it seems to me that "S" might be mistaken for "Q", while "nowte" or "noute" might very easily look sufficiently like "uince", "c" and "t" being often confused, as also "u" and "n". I would not however deprive Thisbe of the correction of the error ("*Paramour*"), as the correction is more pointed as coming from one who is ready to represent Piramus' lady-love.

6. For comma after "*forward*" see Rule V: FQ has a full stop.

8. For comma after "*Athens*" see Rule I: FQ has a comma also after "man".

24. "He would have deserv'd it": *i.e.*, his merit would have been so striking that the reward could not have been withheld; cf. use of "deserve" in II. ii. 127.

29. "O most happie houre!" Instead of the note of exclamation FQ has an italicised colon (Rule XIII).

32-3. "as it fell out": the Quartos read "right as it fell out".  
*post* 47. The Quartos omit "Exeunt".

## ACT V.

### [SCENE i.]

The Folio stage direction at the beginning of this Act is "*Enter Theseus, Hippolita, Egeus and his Lords*": that of RQ "*Enter Theseus, Hippolita, and Philostrate*", which is substantially the same as that of FQ. The simple reason why Egeus is not mentioned in the Quartos, is that in this Act no speech is assigned to him. There is no reason however to suppose that he was not present throughout. He would hardly have been absent from what was a portion of his daughter's wedding festivities, while age and infirmity would, on the other hand, account for Nedar's absence, if he were still in the land of the living. Probably in preparing a copy of RQ for the press for the purpose of the Folio, the instruction or intention was to substitute in this stage direction "*Egeus*" for "*Philostrate*", and add the words "*and his Lords*", and the alteration was erroneously concluded to carry the attribution of all Philostrate's speeches to Egeus: in one instance this supposed necessary consequence was overlooked (76-81). Philostrate may be included in "*his Lords*" just as he was included

in "*others*" in the first scene of this Play, or we may suppose him to be called for and to enter after "Call *Philostrate*" (38). I cannot see any real evidence of a doubling of the parts of Egeus and Philostrate. For "*and his Lords*", with "*his*" referring to Theseus, cf. the stage direction IV. i. *ante* 109 "*Enter Theseus, Egeus, Hippolita and all his traine*", where it may also be observed that Egeus is not only not included in Theseus' train, but is actually given precedence to Hippolita, who, however, was not then the Duchess; whence it may be inferred that Egeus was in the poet's scheme a person of special distinction, next in rank to the Duke himself. The wedding having taken place, the Duchess here takes precedence. Philostrate is included in "*others*" in the stage direction before I. i. 1.

3. For comma after "*toyes*" see Rule V: FQ has a full stop.

4-22. One curious point about Theseus' speech on Imagination is that the manuscript source of FQ's text probably represented it as prose, which suggests that such manuscript was a transcript from shorthand, or that the players' parts were, when in verse, written—sometimes at least—as prose: cf. *Romeo and Juliet* I. iv. 55-95, and many passages in the present and other Plays *passim*. In the present case the Editor of FQ has obviously made a mess of the conversion into verse, upon which the Editor of RQ has markedly improved by rightly arranging "*The Lunaticke, the Lover, and the Poet, Are of imagination all compact*", and may be entitled to a little further credit for ending a line with "*heaven*" (13), but he did not complete his work. The Folio follows the RQ arrangement. It is obvious that one of the causes of the error of arrangement and its perpetuation was the fact that the words "*habitation*" and "*imagination*" (17, 18) happened to constitute a rime with which no one ventured to interfere (cf. 69, 70). See also Preface. The Folio misprints "*aire*" for "*airie*": cf. "*Faire*" for "*Fairie*" in IV. i. 99.

21. "*feare*": *i.e.*, a thing to be dreaded; see Schmidt.

*post* 27. In this stage direction instead of the comma after "*lovers*", RQ has a colon and FQ a semi-colon (Rule XI).

28. There is an italicised colon after "*mirth*" in the Folio (Rule XIII).

29-31. For arrangement see on 4-22.

32. For comma after "*now*" see Rule V: FQ has a colon. For arrangement of this speech see Preface.

34. The Folio rightly corrects the Quarto reading "*or*" to "*our*". The mistake may have arisen from the fact adverted to in note on IV. i. 224.

38. "*Call Egeus*": see on stage direction at the beginning of

this Act. Egeus could not be described by Theseus as "our usual manager of mirth" (35), while Philostrate could (I. i. 12). In the subsequent notes it must be understood that I attribute all the speeches assigned by the Folio to Egeus, to Philostrate as in the Quartos. The silence of Egeus accords with his age and dignity in view of the jocular character of the dialogue.

42. I cannot see how it can be established that "rife" is a manifest misprint for "ripe", the reading of FQ. Philostrate simply means there is plenty of choice, and "ripe" would be hardly a suitable term for the interlude subsequently produced.

44-60. The Quartos assign all these lines to Theseus. The Folio makes Lysander read all those of them that represent the "breefe". Reading aloud is not a practice that sovereigns are addicted to, except it be the set speeches prepared for them.

52-3. "The thrice three Muses, mourning for the death of learning, late decaest in beggerie". The omission of the Folio to capitalise "of" is a sheer accident. The possibility of an allusion to Spenser's death as well as to his poem 'The Teares of the Muses' should not be hastily dismissed, even though its entertainment involves our regarding the allusion as an insertion subsequent to the original composition of the Play. If Shakespeare were Spenser's "pleasant Willy", such an allusion might, even if somewhat late in the day, be a return of the compliment, while the description of the Satire would amount to a severe reflection on the time for allowing one of the greatest and most learned of poets to die of starvation or at least in great poverty.

59. "hot ice and wondrous strange snow". "wondrous strange" is most unsatisfactory here, and is due to the common association of the two words. I believe that M. Mason hit upon the true reading when he proposed "strong" for "strange". "strong" will be opposed to "softness" a common attribute of snow, and also import power to resist the action of heat, which would certainly be most marvellous in the case of snow, to the melting of which we have already had reference in IV. i. 171-2 (cf. I. i. 243-5). "strong" was probably misread "strang" which could only signify "strange". With such an easy solution adherence to the concurrence of our three authorities would be an insupportable strain. The other conjectures recorded in the New Variorum are due to misapprehension as to the function of conjectural criticism, except that of Joicey, for which a fair case could be made: "flaming" or "flaminge", if the abbreviation for "m" were used in the manuscript, would very closely resemble in appearance "strang" or "strange". But on the whole I prefer the simpler change. For arrangement of this speech see on 4-22. Unless we read "flaming", "wondrous" must of course be three syllables.

61. "ten words". Apart from the prologues, the speeches of inanimate objects, and the Lion, and the soliloquies of Pyramus and Thisbe, the interlude consists of exactly ten speeches (197-207).

69. For comma after "more merry teares" see Rule III: the Quartos omit this comma. For arrangement of the latter part of this speech see on 4-22: possibly "water" and "laughter" (69, 70) were thought to be rime endings.

76-8. "And we will heare it . . . in the world". For arrangement see on 4-22.

78-9. "nothing in the world; Unlesse you can find sport in their intents" is a parenthesis enclosed between two commas, to which the semi-colon after "world" is subordinate. For this semi-colon see Rule X, and it is possibly influenced by the principle of Rule VI. The Play is nothing, extremely stretched, and conned with cruel pain.

81-3. "I will heare . . . tender it." For arrangement see on 4-22.

89. FQ and RQ have a full stop after "nothing", which the Folio omits (Rule XIV).

90. Instead of the Folio semi-colon RQ has an italicised colon (Rule XIII), and FQ a full stop, after "mistake".

91-2. "And what poore duty cannot doe, noble respect Takes it in might, not merit". For "duty" and "merit", compare "Men of great calling take it of merit to have their names eternisht by poets; and whatsoever pamphlet or dedication encounters them, they put it up their sleeves, and scarce give him thanks that presents it. Much better is it for those golden pennes to raise such ungratefull peasants from the dunghill of obscuritie, and make them equal in fame to the worthies of olde, when their doating selfe-love shall challenge it of dutie, and not onely give them nothing themselves, but impoverish liueralitie in others" (Nash's *Pierce Penilesse*, *Shak. Soc.* pp. 7-8)—a passage which shows, allowing for the difference between "take" and "challenge", that "take of merit" and "challenge of duty" are kindred expressions. I would inter a similar sense for "take in merit". We may paraphrase Theseus' words as follows:—"And where the effort on the part of one in humble station fails to accomplish what is due, it is a sign of the true nobility, which should actuate one in lofty station, to regard the deficiency in the light of the energy expended, and not in the light of the failure to effect what, having regard to the position of the recipient, might fairly be required". Or we may, if we prefer—and I prefer it—take "might" as having reference to the recipient, whose very superiority is able to impose the character of sufficiency upon palpable insufficiency, which would make the passage have some affinity with religious phraseology. In

either case "merit" will refer to what is due to the recipient rather than to the merit of the performance.

98. For comma (omitted in FQ) after "conclusion" see Rule I.

100. For comma after "yet" see Rule I: FQ has a comma also after "silence".

104. For comma after "therefore" see Rule I: FQ has a comma also after "Love".

105. For "to my capacity" cf. "The particulars will manifest unto you how infallibly the children distinguished the actions of the spirits from those of the witches, even to our capacity, who observed their words and behaviours in their extremities" (Fairfax' 'Dæmonologia', *Grainge*, p. 31), whence I infer that "capacity" is the same as "comprehension", and that the comma after "most" must be attributed to Rule IV. Schmidt will then be wrong in making "to my capacity" equivalent to "in my opinion". Theseus' comprehension is what is spoken to.

*post* 107. The Quartos omit "*Flor. Trum*".

*ante* 108. The Quartos omit "*Quince*".

108-17. Quince (in this Prologue) is evidently very nervous with the result that he makes "periods in the midst of sentences" (96). He was a better manager than actor, and his nervousness will account to some extent for the ascendancy of Bottom. The punctuation of RQ agrees with that of the Folio: so does that of FQ, except in the case of the last two lines (116-7), where it has a colon instead of a semi-colon after "hand", an additional comma after "and" as usual (for comma after "show" in RQ and the Folio see Rule I and Rule III), and, strange to say, a comma instead of a full stop at the end of the Prologue, which is important as indicating that Quince made a too speedy withdrawal (see also next note)—an incident which gives additional point to Theseus' remark "This fellow doth not stand upon points" (118). One might be inclined to regard this Prologue as a Shakespearian Sonnet, with the third quatrain omitted owing to Quince's nervousness. Since, however, Theseus describes it as "nothing impaired" (127), it was clearly not intended to make a point of the fact that as a sonnet it was deficient.

119-20. "He hath rid his Prologue, like a rough Colt: he knowes not the stop". See 'Diary of Master William Silence', pp. 296-8. Manifestly Quince is the "rough Colt", and "rid" is not from the verb "to ride", but from the verb "to rid", as to which see Baret's 'Alvearie' under "to Dispatch", and also Dowden's note on 'Cymbeline' III. ii. 69. If I am right in the view that the comma at the end of the Prologue (see last note) in FQ indicates a precipitate withdrawal on the part of Quince, we may imagine that he ought,



instead of so withdrawing, to have waited to "make a leg", which would have sufficiently resembled the attitude to which a horse was brought at "the stop" in "the career" (here the Prologue), to give an added force to Lysander's wit.

124-5. "on a Recorder, a sound but not in government". According to Naylor "the stops" of a Recorder are merely "the ventages". Having regard to 'Hamlet' III. ii. 367-96, whether Hippolita is punning on the word "stop" or not, we have here at least an interesting illustration of Whiter's theory as to Shakespeare's use of association, in which connection it may be observed that possibly the word "points" (118) set the equestrian metaphor on foot (see on 'Measure, for Measure' II. i. 15).

post 128. "*Tawyer with a Trumpet before them.*" This direction is absent from the Quartos. Though Halliwell's discovery of "William Tawier" as "Mr. Heminges man" is a most interesting one, and doubtless accounts for the mention of "Tawyer", it is at least a not unhappy coincidence that the word should signify a kind of "Mechanicall", viz. "a dresser of white leather". Verity ably defends the attribution of the second Prologue to Quince. Quince's hasty withdrawal after the first prologue was not actually off the stage but merely to one side, to make room for the entry of the actors. "them" clearly refers to "*Piramus and Thisby*" &c. and therefore the stop after "them" should probably be a comma instead of the full stop.

132. For comma after "Lady" see Rule III: this comma is not in FQ.

133. "lyme and rough-cast". Later we have "This loame, this rough-cast" (163) and "Lime and Haire" (167). See 'Builder's Dictionary', 1734, under "Plastering". RQ is singular in not placing a comma after "man". For comma after "rough-cast" see Rule III: Rule I here prevails in RQ.

140. FQ has an italicised, instead of an ordinary, colon after "there, there, to wooe" (Rule XIII).

141. "grizy" may possibly be the prologiser's mistake for "grizly", which the Quartos read. Pronounced "greasy" it would have comic effect.

147. "And findes his *Thisbies* Mantle slaine". The Quartos insert "trusty" after "his". As what the prologiser ought to have said may have been "And findes the Mantle of his *Thisbie* slaine", it is by no means certain that the Quartos should be followed. The humour consists in the speaker blunderingly transferring the epithet "slaine" from *Thisbe* to her mantle.

post 153. "*Exit all but Wall*". This direction is not in the

Quartos. It is clearly a correction of the direction "*Exit Lyon, Thisbe, and Mooneshine*", which the Quartos place after Demetrius' next speech, and which the Folio carelessly retains notwithstanding the correction. For "*Exit*" cf. II. i. *post* 268; III. i. *post* 111, ii. 338.

158. "one *Snowt*": the Quartos erroneously read "one *Flute*".

161. For absence of comma after "Thisbe" see Rule XIV: the Quartos insert the comma, FQ having a comma too after "*Pyramus*."

165. *Snowt* shows the cranny with both his right and his left ("right and sinister") hands, indicating the cranny's opening at each side of the wall.

167. "Lime and Haire": cf. "*White Mortar*", used in Plastering the Walls and Ceilings, which are often first plastered with Loam, and is made of Ox or Cow Hair, mixed and tempered with Lime and water without any sand . . . . the Hair serves to keep the Mortar from cracking; binding it and holding it fast together" ('Builder's Dictionary', *ut supra*, under "Mortar"). As our Wall had a cranny in it, and *Snowt* has only mentioned "loame" "rough-cast" and "stone", Theseus probably means that even a wall of superior constituents could not speak better. Thisbe's subsequent mention of "Lime and Haire" (194) will not militate against this view, for the existence of the cranny is due to the lime and hair not having been duly mixed and tempered.

*post* 171. The Quartos omit the direction "*Enter Pyramus*".

176. "thou sweet and lovely wall": the Quartos read "ô sweete, ô lovely wall".

177. For "stands" see Abbott 340, which might well be extended to cover instances like the present. FQ reads "standst".

184. For comma after "sensible" see Rule I: FQ has a comma also after "mee thinkes" which is an instance of the same Rule.

187. "to enter". The Quartos read "to enter now".

*inter* 189. "*Enter Thisbe*". The Quartos place this direction after "she comes." (190) instead of after "fall." (189) as the Folio. They also omit the full stop after "fall". "Pat as I told you" is certainly better disjoined from "fall", as, so treated, it imports a dont-I know-all-about-it air, which is quite in keeping with Bottom's characteristic vanity. Also, if the full stop were to be omitted after "fall" we should rather expect "tell" than "told". See also on 210-1.

194. "knit up in thee": the Quartos have "knit now againe".

201. "And like *Helen* till the Fates me kill". The Quartos correctly insert "I" before "like".

208. The comma after "*Wall*" see Rule I: FQ has a comma also after "I".

*post* 209. The Quartos omit the direction "*Exit Clow*."

210-11. "Now is the morall downe betweene the two Neighbors". The Quartos read "the Moon used" instead of "the morall downe", their respective Editors not having been able to comprehend the ramifications of the word-play. "mural" has been generally substituted for "morall" which, though doubtless intended to adumbrate—by way of similar pronunciation—"mural", is required to take us back to Lysander's remark "A good morall my Lord. It is not enough to speake, but to speake true" (120-2), in connection with which it may be observed that "through" (135, 161, 166, 179, 182, and 188) may have been delivered with the same pronunciation as "true" (cf. III. i. 40). Probably, too, there was little distinction between the pronunciation of "done" (209) and "downe" (210). Moreover, Bottom's words "You shall see it will fall" (188-9) are still lingering in Theseus' ears. In short, the "mural" is not only "done" (209) but "downe" (210), even as Bottom had unconsciously foretold it would fall (189) and so proved a prophet, better than he knew, the falling of the wall being regarded for the sake of the word-play as the "morall" or thing signified by the prophecy. The "morall" is "done", because the prophecy has reached fulfilment: it is also at an end, for, the mural being down, there is nothing left to speak "through", or "true". Possibly the significance of Theseus' words has not yet been exhausted if "to do the moral" had a special meaning. Nor is White's first notion of the wall being a restraint on the passions of the lovers to be lightly rejected: cf. what Sidney wrote of Valour in 'Valour anatomised in a Fancie', "Nothing draws a Woman like to it. Nothing is more behoveful for that Sex: for from it they receive Protection, and in a free way too, without any danger. Nothing makes a shorter cut to obtaining: for a Man of Arms is alwayes void of Ceremony, which is the Wall that stands betwixt *Piramus* and *Thisby*, that is Man, and Woman" ('*Cottoni Posthuma*', 1672, p. 323).

212-3. "No remedie my Lord, when Wals are so wilfull, to heare without warning". Farmer was probably right in seeing here an allusion to the Proverb "Walls have ears". The point is somewhat helped if we imagine that Wall has retired a little in advance of *Piramus* and *Thisbe*, instead of waiting for them to depart first. Wall has heard that the lovers are about to keep an appointment at "Ninnies tombe", and makes off incontinently, leaving the lovers standing for a moment together without any partition between them.

222-3. "Here com two noble beasts, in a man and a Lion". Theobald's conjecture "moon" for "man" is worth noting, owing to the similarity of "a" and "oo" as they might have been written. Harness' "shrewd remark" is not to the point, if Theseus had paid any attention to the Prologue: "This man, with Lanthorne, dog, and bush of thorne, Presenteth moone-shine" (137-8). The "dog" might account for one of the "beasts": cf. 268.

228-9. "Then know that I, one *Snug* the Joyner am A Lion fell, nor else no Lions dam". The Quartos instead of "one" read "as", which somewhat supports what I take to be part of Snug's meaning, viz. that, being Mr. Snug and not Mrs. Snug, he must necessarily be a fierce masculine lion, and by no means a lioness. The Folio reading admits of our taking "one *Snug* the Joyner" either as the predicate—in which case we may apply Rule III for the comma after "I"—or as in apposition to "I" (cf. 161, &c.) in which case "A Lion fell" will be the predicate. I prefer the former alternative, as agreeing more closely with "let him name his name and tell hem plainly hee is *Snug* the joiner" (III. i. 47-8). In Ovid's story of Pyramus and Thisbe the animal that scares Thisbe is "lea" not "leo", and we may therefore have in "nor else no Lions dam" a slight reflection of Shakespeare's acquaintance with the original latin. It remains to arrive at the meaning intended by the writer of the interlude—apart from that which Snug attached to the passage. Snug seems to me to have been intended to announce that he was neither a fierce lion, nor—granted he was not a lion—a lioness. Barron Field's objection to the ellipsis of "neither" is quite untenable: cf. "There is pore nor ryche" ('The Castell of Perseverance', 263, Pollard's 'English Miracle Plays', p. 72), "'Twas, nor shall be my fault" ('The Miseries of Inforced Marriage.' V). "Spare shrub, nor cedar" (Quarles' 'Feast for wormes', 1634, p. 4), "The miserable change now at my end, Lament nor sorrow at" ('Anthony and Cleopatra' IV. xiii. 50-1: quoted by Dr. W. Aldis Wright), "But if there be, nor ever were one such" (*Ibid.* V. ii. 96) and 'Cymbeline' III. ii. 79. Rule XIV will account for any supposed omission of a comma after "am".

231. "'twere pittie of my life". For "of" the Quartos read "on".

242-3. For semi-colon after "It is well", FQ has an italicised colon (Rule XIII).

244. For "hearken" FQ has "listen".

251. For comma after "My selfe" see Rule III. The Quartos correctly print 250-1 as verse: they have a comma (Rule V) instead of a colon after "present". For "seeme" see on III. i. 18-9. For "doth" FQ reads "doe", RQ "do".

257. "wearie": RQ reads "weary"; FQ "aweary".

263-6. This speech is in RQ and the Folio more minutely punctuated than in FQ, which omits the commas after the second "I", "this thorne bush", and "dog" ("dogge") for which commas see Rule VIII; and has commas instead of the Folio semi-colons after "is the Moone", "in the Moone" ("ith Moone"), and "my thorne bush", RQ having a comma after "in the Moone" and "my thorne bush".

268. "for they are in the Moone". Instead of "they" FQ reads "all these".

270. For italicised colon after "*Ninnies tombe*" see Rule XIII: FQ and RQ have respectively a full stop and a colon.

*post* 271. "*The Lion roares, Thisby runs off*". This direction is not in the Quartos. For comma after "*roares*" see Rule V.

278. There is the humour of a travesty of nature in making the Lion vanish at the approach of Pyramus.

279. For comma after "beames" see Rule V: FQ has a full stop.

281. "by thy gracious, golden, glittering beames". Furness' addendum is well to the point. No doubt Pyramus should have said "gleames" instead of "beames": cf. the alliteration in "For in a glorious gle my gleteryng it glemes" (York Plays, 'The Barkers', 82, *Pollard, ut supra*, p. 4). Perhaps, the maintenance of the alliteration required a more practised actor than Bottom.

282. I trust to taste of truest *Thisbies* sight". Here the Folio is greatly superior to the Quartos which read "take" for "taste", and "*Thisbie*" ("*Thisby*") for "*Thisbies*".

283. For the colon after "stay" the Quartos have an italicised colon (Rule XIII).

298. For comma after "Nature" see Rule I: FQ has also a comma after "wherefore".

300. FQ has, instead of the comma, after "no, no", an italicised colon (Rule XIII). The colon after "Which is" in the Folio—represented by a comma in the Quartos—is an instance of Rule X.

310. RQ places a comma after "my soule" which might be defended as an instance of Rule IV.

311-12. "Tongue lose thy light, Moone take thy flight". This is Bottom's confusion of "Moone lose thy light, Tongue take thy flight".

*post* 321. "*Enter Thisby*". This direction is not in the Quartos.

326-7. "A Moth will turne the ballance, which *Piramus* which *Thisby* is the better": see Abbott 273. But does not "be it either which" ('Hamlet' IV. vii. 13) really give the explanation? After "better" RQ inserts "hee for a man, God warnd us; she for a woman, God blesse us" with an italicised colon after "better": FQ "he for a man; God warnd us; she, for a woman; God blesse us". Staunton is undoubtedly right in regarding "warnd" as a misprint for "ward", the printer having taken the back turn of the written "d" as indicating the abbreviation for "n".

331. "And thus she meanes, *videlicet*". Why not preserve the unusual word, when it lends itself to so capital a pun?

353. For comma after "friends" see Rule V: FQ has a colon.

361. The Epilogue would doubtless have been the bottomless dream (IV. i. 223). "a Bergomask dance": for a dance at the conclusion of a play, see Epilogue to 2 Hen. IV, 19-22: "*If my Tongue cannot entreate you to acquit me: will you command me to use my Legges? And yet that were but light payment, to Dance out of your debt*".

367. For "hung" FQ reads "hangd", RQ "hang'd".

#### [SCENE ii.]

2. "And the Wolfe beholds the Moone". We are indebted to Warburton for the correction of "beholds" to "behows". It is easy to see how the error arose having regard to Malone's note, to which, I think, should be added that the word as written probably terminated with "es", the "e" being taken for "d".

7. For comma after "woe" see Rule I; FQ has also a comma after "wretch".

19-20. "I am sent with broome before To sweep the dust behinde the doore". It is related that "in a sermon before the Queen the 'very Reverend, grave, and worthy Dean of Pauls (who hath in many ways deserved well of our whole Church) used the simile of a sluttish housewife, that having swept the house, yet left the dust and dirt behind the doors'" (Churton's 'Life of Alexander Nowell', 1809, p. 372-3) the subquotation being from a sermon of Bishop Sanderson). In the 'Life of Robin Goodfellow' (*Hazlitt*, p. 203) the Fairy *Pinch* is made to say "Some I find in their bed snorting and sleeping, and their houses lying as cleane as a nasty doggs kennell; in one corner bones, in another egshells, behind the door a heap of dust, the dishes under feet, and the cat in the cubbord: all these sluttish trickes I doe reward with blue legges and blue armes". Hence probably Halliwell's interpretation is to be preferred to Farmer's, the purpose being that the dust is to be not merely out

of sight, but to be absolutely absent from the Palace before Oberon enters it.

*post 20.* FQ inserts "*all*" in the stage direction before "*their traine*".

21. "Through the house give glimmering light". Grant White's alteration of "Through" to "Though" is a very simple one, but "Though" seems hardly appropriate, since the "glimmering light" is to be regarded as a help rather than a hindrance. On this account I am loth to disturb "Through the house" as also because it may be anticipatory of "*Through this house*" (32), and "*Through this Pallace*" (48). I would therefore suggest that we might read "gives" for "give" (see on 'Cymbeline' I. iv. 96), and have recourse to a suppressed relative after "house": "Through the house (that) gives glimmering light", &c.

27. "First": *i.e.* "before we commence the procession through the house". The force of "rehearse" does not seem to have been appreciated. The procession through the house could not be represented on the stage, and in order that the audience may not be deprived of the song, Titania bespeaks a rehearsal of it with the professed object that the Fairies may be word-perfect and also know what they have to do ("rehearse by roate", which may also imply that the song as given on the stage is not accompanied by the actual procession). The order of the Fairy function, as varied in accordance with Titania's wish, becomes as follows: (i) the Rehearsal of the song where the Fairies are, which Titania would have operate as a kind of general blessing of "this place" (30): (ii) the actual Procession of the Fairies dancing through the house and singing the song under the lead of Oberon: and (iii) the dispersal of the Fairies Oberon and Titania to the blessing of the bridal bed, the other Fairies being each individually assigned the task of blessing each several chamber of the Palace with consecrated field dew. "*Trip away, make no stay; Meet me all by breake of day*" (51-3) is clearly Oberon's order when the procession is accomplished, and is rehearsed with the song. FQ reads "your song" for "this song" (*Quaere* "the song"), evidently regarding Titania as addressing Oberon. "your" however would hardly have been changed without authority, and the fact of the change being made at all seems strong evidence that Titania is to be regarded as addressing the others as well. "this song", I have no doubt is the same as Oberon's "this Ditty" (25), which will account for the Quartos assigning the song to Oberon, treating it as a speech, and omitting the Title "*The Song*" (*post* 30).

35. For comma after "*create*" see Rule I; FQ has also a comma after "*issue*".

37. For comma after "*three*" (omitted in FQ) see Rule III.

39. For comma (omitted in FQ) after "*hand*" see Rule IX.

49-50. "*Ever shall in safety rest, And the owner of it blest*". We may here have recourse to the suppressed relative before "*Ever*". I am inclined to take the comma after "*peace*" (48) as an instance of Rule III, in order that we may get in closer touch with the right antecedent to this suppressed relative.

51-3. For comma after "*Trip away*" see Rule V: FQ has a colon. After 53 the Quartos insert the direction "*Exeunt*", which is incorrect, as Robin Goodfellow, at least, remains on the Stage. Why should not also the other Fairies so remain with Robin as spokesman (cf. "*we*" in 54, 61, 63, and 65, which perhaps suggests their continued presence)? If they depart here, their departure would necessarily be accompanied with the Song and the Procession, which would interfere with the delivery of the Epilogue.

60. The Folio misprints "*Centles*" for "*Gentles*".



## APPENDIX A.

In the Preface I have spoken of "the undoubted improvement" of the punctuation of RQ upon that of FQ. I will readily admit that if the criterion is to be correspondence with the punctuation now in vogue, any such claim is preposterous. But a little consideration will serve to show that there are two possible principles of punctuation, of which one is based upon elocution, and the other upon construction: the former having the advantage of being intended to be immediately translated into delivery, while the latter mainly makes a mental appeal, affecting delivery for the most part indirectly.

Now structural punctuation—as I conceive it—so far as it approximates an ideal perfection, will distinguish structural additions—as component parts of a complex sentence—to the simplest form of sentence, which it will regard as a kind of nucleus (if that term may be applied to what is often somewhat disparate by reason of interpositions), while it not only will indicate the relations of these additions to such nucleus, and their relations to each other, but also similarly deal with the component parts of such additions. When I speak of "component parts" I of course do not mean the analysis to be carried so far as to consider, as it were, every brick in a building, even though, often, as in the case of an adverb, such a component part may consist of a single word: but rather to follow the analogy of a buttress, arch, pillar, &c., as component parts of a building.

With a punctuation so complicated, stops must necessarily often lose much of their temporal significance from the elocutionary point of view, which endeavours to realise the total effect, rather than to discriminate between the constituents, and shrinks from minute analysis as inimical to such realisation. In a minute structural punctuation any attempt to assign constant temporal values to stops of the same denomination, or even in many cases to assign any temporal value at all to a stop, results in a delivery void of animation and unnatural. Its multiplicity of stops, if regarded as signifying pauses, tends to exclude the modulation of tones, which is quite as important an element of impressive delivery. The mind naturally resents the shackles imposed upon it, and strikes out for greater freedom. In course of time those stops, which mark the constituents of the sentence too minutely, are dropt, and it is felt to be sufficient to mark merely the main constituents of a complicated sentence, and only component parts of these, when such component parts are themselves sufficiently complicated to render guidance necessary. And so it comes about that eventually structural punctuation attains that

moderation which is conspicuous in the punctuation of the present day. But its generic character is not changed, as may be clearly seen by observing that an impressive reader at times will omit pauses where modern punctuation inserts stops, will insert pauses where it does not, and, where his pauses do coincide with stops, will not assign the same temporal values to stops of the same denomination: from which we may fairly conclude that the structural punctuation of the present day only affects delivery indirectly. (See Addenda).

On the other hand, in a purely elocutionary system of punctuation, stops of the same denomination should maintain constant temporal values. They are used to indicate pauses in delivery, and the respective lengths of such pauses. And since elocutionary punctuation concerns itself mainly with these pauses, which correspond by no means with all those which appear to be marked by a structural punctuation at the stage when the latter is zealously striving to attain an impracticable ideal; and no more directly deals with modulation of tone than structural punctuation does: we may expect to find in elocutionary punctuation the stops employed, in some cases, considerably reduced in number (Rule I). And since the same stop is to have a constant temporal value, and in effective delivery the intervals between sentences are susceptible of much variation, we must not be surprised to find a comma in an elocutionary system in place of a structural full stop, colon, or semi-colon at the end of a sentence (Rule V), especially where, as in the present Play, many speeches have to be delivered with the impetuosity of strongly passionate feeling.

The relation of my Rules to both systems are sufficiently obvious to a cursory perusal, and they may be regarded as an attempt, in some measure, to bridge the gulf which divides punctuation based upon elocution from that which is based upon construction.

Now in any book of Shakespeare's time with which I am acquainted I find both principles of punctuation at work. The two seem to be—consciously or unconsciously—striving for the mastery, it not yet having been settled which principle was the more convenient one. For studying the subject we could hardly have better material than that afforded by the two Quarto texts of this Play published, as they were, in the same year, the elaborately structural punctuation in the one (FQ)—speaking generally—being frequently replaced by elocutionary punctuation in the other (RQ). The limits of these Notes has not permitted an exhaustive view of the punctuations of our three authorities, but it is hoped that the more important distinctions have been indicated; and since, with regard to Rules I and V, RQ agrees with the Folio in points noted, except where otherwise stated, I need only refer to the illustrations—far too numerous to be other than systematic—of these Rules afforded

*pari passu* by RQ and the Folio in which FQ disregards them to indicate the constitutional difference between the punctuations of RQ and the Folio on the one hand and that of FQ on the other.

Let us now take a few typical instances of the minuteness of FQ's punctuation :—" And, my gracious Duke, Be it so, she will not here, before your Grace, Consent to marry with *Demetrius*" (FQ) " And my gracious Duke, Be it so she will not here before your Grace, Consent to marry with *Demetrius*" (RQ), I. i. 38-40 ; " Ere I will yield my virgin Patent, up Unto his Lordshippe" (FQ), " Ere I will yeeld my virgin Patent up Unto his Lordship" (RQ), I. i. 80-1 ; " Then, to the wodde, will he, to morrow night, Pursue her" (FQ), " Then to the wood will he, to morrow night Pursue her" (RQ), I. i. 247-8 ; " Therefore, no marvaile, though *Demetrius* Doe, as a monster, fly my presence, thus" (FQ), " Therefore no marvaile, though *Demetrius* Do as a monster, flie my presence thus" (RQ) II. ii. 96-7 ; " I beleeeve, we must leave the killing, out, when all is done" (FQ) " I beleeeve we must leave the killing out, when all is done" (RQ), III. i. 15-6 ; " Doth the Moone shine, that night, we play our Play?" (FQ), " Doth the Moone shine that night we play our play?" (RQ), III. i. 53-4 ; " You doe advance your cunning, more, and more" (FQ) " You do advance your cunning more and more (RQ), III. ii. 128 ; " To beare him, to my bower, in Fairie land" (FQ) " To beare him to my Bower in Fairy Land" (RQ), IV. i. 67. Such excessively minute punctuation—however justifiable from the standpoint of indubitably indicating construction—causes irritation even at the present day when punctuation is mainly structural, as we may see from the way in which modern editors of high standing have shrunk from reproducing the minute punctuation of the 1625 edition of Bacon's 'Essays', which furnishes an example of structural punctuation pushed to its extremest practicable limits. And just as these modern editors may be said from their point of view to have "improved" upon the old punctuation, the editor of RQ may be said to have "improved" upon the punctuation of FQ, and all the more because his "improvement" was in the direction of a punctuation in accordance with the mode usually adopted for this class of composition at the time (as it certainly was by the nature of the case suited thereto), and for other books in the preparation of which practical convenience had the ascendancy.

In regarding, however, the punctuation of RQ as an improvement upon that of FQ, we must not overlook the great help which the coexistence of the two editions lends towards the understanding of the elocutionary punctuation so to the fore in RQ and ultimately substantially adopted—and even in some cases extended on the same lines—by the Editors of the First Folio.

The question remains : which was Shakespeare's punctuation ?

Though it is likely enough that the text of no one of our three authorities brings us into direct contact with the poet's manuscript, yet the fact that the punctuation of RQ was substantially adopted by his fellow-players, professedly bent upon giving as genuine a text as possible, some twenty-two years afterwards, constitutes a probability—almost inexpugnable—that such punctuation was at least nearer to that of the author than the punctuation of FQ was. I see further confirmation of this view in the fact that some of its peculiarities are so readily explained from the Rules I have inductively formulated from a study of the punctuation of Plays which were first published in the Folios and which therefore—if anything—we might expect to represent more closely the original manuscript.

But the importance of a critical consideration of punctuation does not absolutely depend upon its being the author's, for even though he may never have inserted a single stop, if we can find traces of system in such punctuation as we have, it may frequently throw light upon the author's meaning through the medium of the punctuation in use among his contemporaries.

The following rules have substantially been before the public for more than two years, and no serious attempt has been made to refute them—naturally enough, for they are based upon facts. That they are not always mutually exclusive only shows that punctuation can hardly attain the position of an exact science, and this was all the more the case in Shakespeare's time, when the diversity of punctuation clearly suggests that the ruling principle to be adopted had not yet been settled. That I may often place a single illustration under more than one Rule is but an instance how different points of view may lead to the same result. Such looseness of punctuation as we find is but a natural consequence of the fundamental principle not having been yet definitively selected. Considerations of space have compelled me to compromise as to the number of illustrations given, which may perhaps lead to the impression that I have attached undue prominence to Rules I and V, as they appear to have received more discriminating attention than the others. However this may be, there can be no doubt that the difference in treatment of the phenomena covered by those Rules between FQ and RQ is the most important feature in a comparison of the two punctuations.

After each Rule I have inserted in brackets a word or words which may assist the memory in applying the Rule. If the student will merely remember these words and associate with them the respective phenomena to which the Rules relate he will be astonished how few stops in the Folio or in any book of Shakespeare's time will remain unintelligible.

Further illustration of the Rules may be found in my notes on 'Measure, for Measure' and 'Cymbeline'.

## RULES.

These Rules will account for many apparent irregularities in the punctuation of books of Shakespeare's time.

I. Where a clause, phrase, or even a word, is interposed in the direct line of construction, a comma is often not found at the beginning of the interposition, but the resumption of the direct line of construction is marked by a comma at its close. (*Interposition: comma.*)

*Illustrations.*—(a) RQ and the Folio *versus* FQ: I. i. 38, 39, 77, 91, 113, 161, 211, 242; ii. 5: II. i. 51, 52, 90, 99, 106, 130, 135, 203; ii. 13, 45, 51, 97, 98, 118, 133, 139: III. i. 144; ii. 27, 116, 159, 181, 218, 336, 381, 435, 452: IV. i. 70, 101, 115, 180, 188: ii. 8: V. i. 100, 104, 116, 184, 208, 298: ii. 7, 35.

(b) Other instances mentioned in notes: I. i. 84, 90, 141, 237; ii. 26: II. i. 25, 71, 74, 156, 262; ii. 26, 95, 119: III. ii. 108, 138, 190, 193, 204, 240, 342: IV. i. 59, 65, 72, 94, 159: V. i. 98, 133.

II. Where there is more than one interposition in the direct line of construction, or where an interposition involves intervening punctuation, there is a tendency to mark the resumption of that line by a semi-colon or a colon. Sometimes even an interposition without intervening punctuation is sufficient to support a semi-colon or a colon. (*Interposition: semi-colon or colon.*)

*Illustrations.*—I. i. 85: III. ii. 201.

III. When the direct line of construction is displaced by transposition, a comma will sometimes mark the pause necessary for effective delivery. (*Transposition: comma.*)

*Note.*—This Rule stands in close relation to Rule I, for an interposition necessarily involves some displacement of the direct line of construction. It explains the comma found separating subject and object, or object and subject, in juxta-position: and will, I think, solve such difficulties as "And sorrow, wagge" ('Much Adoe about Nothing' V. i. 16), where I take "sorrow" to be the object of the verb "wagge". I sometimes suspect that semi-colons and colons also may perform a function in transpositions.

*Illustrations.*—I. i. 9, 44, 81, 96, 97: II. i. 10, 11, 21, 52, 106, 156; ii. 13, 26, 51, 65, 97, 130: III. ii. 68, 141, 166, 181, 204, 222, 342, 363, 364: IV. i. 48, 59, 65, 79, 88, 103: V. i. 69, 116, 132, 133, 228, 251; ii. 37.

IV. As the primary function of the comma is to indicate a slight pause, it naturally lends itself to the purposes of emphasis. (*Emphasis: comma.*)

*Note.*—This Rule stands in close relation with Rule I and Rule

III, which are not unaffected by the principle of emphasis by position. Possibly too semi-colons and colons may perform a function in emphasis. Upon consideration it seems to me that the peculiar comma adverted to in my notes on 'Alls Well that Ends Well', I. i. 242 ("To joyne like, likes") and 'Cymbeline', III. ii. 57 ("For mine's beyond, beyond") may better be attributed to this Rule, than to Rule VI as in my note thereon in 'Measure, for Measure': the two similarly spelt juxta-posed words being different parts of speech an interval is required between them to avoid possible confusion, which interval coincides with an emphatic pause. The comma adverted to in IV. i. 65 of the present Play seems to support this explanation. There cannot be a doubt as to the peculiar usage, however it is to be explained; cf. "there is none lives, lives Soe straung[e]lie hatefull as these rich churles wives", Goddard's 'A Satyricall Dialogue' (see Appendix B), *Farmer*, sig. E 2 vers.; also, perhaps, "on bedds softe downe, downe did I lie", *Ibid.* sig. C 2 rect.; also the Folio reading of 'Romeo and Juliet' I. iv. 45, "lights, lights, by day", where the first "lights" is clearly a misprint for "light" (verb).

*Illustrations*—I. i. 81, 226, 229, 237, 247; II. i. 167, 192; ii. 46, 142; III. ii. 27, 126, 132, 171, 249, 373, 389; IV. i. 65, 72, 180; V. i. 105, 310.

V. A comma is frequently used to separate sentences in close connection with each other. (*Apposition of connected sentences: comma.*)

*Note.*—The semi-colon and colon do not call for special notice in this connection, since they are frequently so used in the structural punctuation of the present day.

*Illustrations.*—(a) RQ and the Folio *versus* FQ: I. i. 32, 115, 158, 180, 181, 185, 189, 194, 196, 201, 202, 208, 220, 224, 233, 234, 239, 245; ii. 24, 52, 73, 91; II. i. 11, 12, 13, 16, 18, 19, 22, 39, 118, 122, 136, 160, 169, 188, 190, 235, 268; ii. 20, 25, 33, 44, 46, 57, 64, 87, 95, 101, 155; III. i. 26, 46, 55, 56, 66, 105, 106, 111, 112, 144; ii. 4, 30, 41, 56, 65, 74, 82, 98, 118, 139, 169, 176, 178, 192, 220, 238, 245, 311, 321, 332, 335, 342, 345, 354, 360, 412, 413, 425, 429, 437, 439, 449, 461, 462; IV. i. 44, 136, 222; ii. 6; V. i. 3, 32, 279, 353; ii. 51.

(b) Other instances mentioned in the notes.—I. i. 15, 73, 156, 186; ii. 27—30. 48; II. i. 10; ii. 10, 11, 18, 43, 88, 89; III. i. 113; ii. 6, 15, 46, 142, 159, 239, 300, 347, 394; V. i. 250, *post* 271.

VI. Where a sentence is separated from a preceding sentence by a comma, what would otherwise have been a comma within the former is sometimes raised in value. And, generally, a preceding

comma may lead to what would otherwise have been a comma being similarly raised in value. (*Subordination of higher to lower value.*)

*Note.*—This Rule is really a branch of one of wider application dealing with the subordination of stops of higher temporal value to those of lower temporal value (see also Rule X): for illustrations see notes on II. i. 103, 167: III. ii. 16: V. i. 78.

VII. A comma may also be used to separate the members of a double object of a single verb, and in analogous cases.

*Illustrations.*—III. ii. 393: IV. i. 65.

VIII. As the primary function of a comma is to indicate a slight pause, we may naturally expect to meet with it in cases of ellipsis. (*Ellipsis: comma.*)

*Illustrations.*—I. i. 188: III. ii. 116, 349: V. i. 263-6.

IX. A comma may be used to mark off a substantive phrase. (*Noun phrase: comma*)

*Illustrations.*—I. i. 96, 97: II. i. 262; ii. 95, 98, 139: III. i. 33; ii. 116, 159, 190, 240: V. ii. 39.

X. The colon and semi-colon are sometimes used to separate clauses or phrases which balance each other: as in comparisons; between protasis and apodosis of conditional sentences; and in analogous cases. (*Opposition and counterpoise.*)

*Note.*—This Rule helps to account in some cases for the subordination of stops of higher temporal value to those of lower temporal value: see also Rule VI.

*Illustrations.*—I. i. 155: II. i. 167: III. ii. 15: V. i. 78, 300.

XI. The semi-colon and colon are also used where what follows is of the nature of an explanation, or of an extension, of what precedes. (*Exposition: semi-colon or colon.*)

*Illustrations.*—II. i. 220: III. i. 106; ii. 84, 152: IV. i. 88: V. i. *post* 27.

XII. In a series of things where one is singled out for the premier position by way of pre-eminence, it will sometimes be marked off from the rest by a semi-colon or colon, the succeeding numbers of the series being separated by commas. A similar principle applies to other cases of grouping, whether of nouns, clauses, or connected sentences. (*Grouping: semi-colon or colon.*)

*Illustrations.*—I. i. 143: II. i. 231: III. i. 114.

XIII. An italicised colon sometimes seems to stand for a note of exclamation; and may, at times, be used, by a slight extension of the present use of that note, for the purpose of emphasis. It is sometimes, however, an ordinary colon attracted by preceding italics, or

by a letter of which the last limb slopes. There is, of course, danger of confusion between the two kinds of colon, and the ordinary colon is often used where a note of exclamation would be appropriate. (*Italicisation: colon.*)

(*Quære.* Is an italicised semi-colon ever found in the Folio text of the Plays, even in italicised passages? In such passages both kinds of colon occur.)

*Note.*—This Rule is somewhat doubtful, but it seems to me that there was probably a printers' convention for the use of an italicised colon for a note of exclamation. One can place little reliance on the italicised colons in FQ, since the printer of that edition was reduced to some extraordinary shifts to effect his punctuation: for example he often uses black-letter type for his full stops and colons, which indicates a scarcity of the ordinary type. The instances in FQ are nothing like all recorded here.

*Illustrations.*—I. i. 4, 44, 130, 132, 156, 164, 234; ii. 20, 27—30, 93: II. i. 136, 178, 240; ii. 33, 87, 142: III. i. 24, 38, 91, 103, 106, 156, 163; ii. 89, 169, 239, 267, 318, 345, 351, 388, 397, 425: IV. i. 43, 125, 210; ii. 29: V. i. 28, 90, 140, 242, 270, 283, 300.

XIV. There is a certain principle of economy by which stops are omitted in cases where the possibility of mistake is inconceivable: as, for instance, where one marked pause involves another that is not marked; when a pause coincides with the end of a line and the flow of the words requires it; after italics and brackets; &c. (*omission.*)

*Note.*—The application of this Rule will depend to some extent on the idiosyncrasy of the student. A devotee of any old text will see more examples of it than one who merely regards such text as a happy hunting ground for misprints.

*Illustrations.*—I. i. 7, 187, 222, 226, 229, 241: II. i. 79, 112; ii. 143: III. i. 113, 148; ii. 71, 181, 260, 272, 337, 365: IV. i. 101: V. i. 89, 161, 228.

## APPENDIX B.

I have reserved this Appendix for a few illustrations from books quoted in the above notes of passages in other Plays of Shakespeare and for other *obiter dicta*.

(I. i. 30-1). Baret's 'Alvearie'—with which doubtless Shakespeare was familiar—furnishes a good illustration of 2 'Henry the Sixt' IV. vii. 94-5: "Ye shall have a hempen Candle [Caudle] then, & the



help of hatchet". Under the word "Fellon" Baret relieves the tedium of lexicography by informing us that "those hell houndes, which will lay violent hands upon other mens bodies, or their goodes, and live of the spoile, are like biles, or botches in the bodie of the Commonweale: and must be cured either by incision, and letting bloud in the necke-vaine, or by seering with a hoate iron, or else with a cawdle of hemp seede, chopt halter wise, and so at the least to vomit them out and cut them off from the quiet society of Citizens, or honest Christians".

(I. i. 76-8). Churton Collins is of opinion that Shakespeare may have been familiar with Erasmus' *Colloquia* from his school-days. This amusing book, perhaps, throws light upon 'Anthony and Cleopatra', II. ii. 116, "Go too then: your Considerate stone": cf. "*Me. Fasne est inspicere? Og. Fas, si dejeres te taciturnum. Me. Oh! lapidi dixeris. Og. Jam sunt & lapides hoc nomine infames, quod nihil celent. Me. Muto igitur dicito, si lapidi parum fidis. Og. Hac lege recitabo*" ('Peregrinatio Religionis ergo'). The conversation between Parolles and Helena, in 'Alls Well, that Ends Well' I. i, upon the subject of virginity, has, doubtless, behind it what follows the quotation given in the note from 'Proci et Puellae'.

(I. i. 136, II. ii. 52). Johnson's conjecture "May of life" for "way of life" in 'Macbeth' V. iii. 22 may receive some support from "Thinke, oh thinke, ye *greedie Dogges*, that can never fast enough devoure your sinfull pleasures, if in the pride of your strength, the May of your blood, the marrow and vertue of your life, when you are seconded with the gifts of nature, nay blest with the helps of heaven, you cannot resist the allurements of Satan" ('The Divells Banket', p. 183). "M" might easily be taken for "w" as the latter letter was often written.

(I. i. 159). Halliwell's note in the New Variorum on "a league" (I. i. 165 [171]) adds force to my suggestion in 'Notes and Queries' for 2nd May 1902, *re* the "consecrated Fount" in 'Measure, for Measure' IV. iii. 106.

(I. i. 171). The Wycliffite version of 'Luke' xv, 18, 21, "Fadir, Y have synned in to hevene, and bifor thee", may illustrate 'The Tempest' I. ii. 100-1, "Who having into truth, by telling of it, made such a synner of his memorie"—an illustration which shakes the view I have previously expressed of that passage: see my notes on 'Anthony and Cleopatra' p. 28.

(II. i. 7: III. ii. 61: IV. i. 103-4). I believe that the old astronomical idea of the spheres that were supposed to carry the sun, moon, and planets round the earth provides the explanation of 'Anthony and Cleopatra' IV. xiii. 9-11, "Oh Sunne Burne the great Sphere thou mov'st in, darkling stand The varrying shore o'th' world";

where the Sun gliding in his whirling sphere seems to me to be imaged as a voyager in a vessel circling the earth the shore of which varies to his eyes from moment to moment owing to his continuous movement. For the Sun as a traveller we may compare "by th' Clock 'tis Day, And yet darke Night strangles the travailing Lampe" ('Macbeth' II. iv. 6-7): the idea of the Sun as a traveller or a vagabond is a familiar one of Shakespeare's time. If the Sun were to burn the great Sphere he moved in, he would either be himself destroyed or would fall, since it was the Sphere that kept him in position; and the varying shore of the world would cease to vary from his point of view and also would cease to be illuminated by his beams, would, in a word, "Darkling stand". I think there is implied a comparison of Anthony to the Sun, and a subtle beauty in Cleopatra's realisation of the image which is brought out by her use of the epithet "varying", which is also not without suggestion of the vicissitude of mundane things, over and above what is required for definition of the imagery. To me the passage has become one of the most beautiful in all Shakespeare, and I discard the interpretation I gave in my note thereon.

(II. i. 54). It may be observed that in 'The Tempest', II. ii. 54-6 "*Tailor*" is in evident antithesis to "*Sailor*", and is much the same as "land-lubber", one who has no sea legs, who is never so much at ease as when squatting like a Tailor.

(II. i. 155). Critics sometimes overlook the obvious fact, that what is now-a-days an archaism in full bloom may in Shakespeare's day have been but a budding archaism, or, indeed, no archaism at all.

(III. i. 112). It is easy, but hardly just, to detract from the great service which Mr. Allan Park Paton has rendered to Shakespearian criticism in drawing attention to the importance of not neglecting initial capitals, simply because one may not be able to accept all the inferences he would deduce therefrom. As an instance of the value of his main principle, I may refer to my note on "Quest" in 'Measure, for Measure' IV. i. 63-6, where my application of that principle leads, I venture to think, to the firm establishment of the Folio Text. I would even submit that the general conformation of the old style of writing "L" may add support to Dowden's palmary conjecture of "Locke" for "Rocke" in 'Cymbeline', V. v. 262 (263)—a conjecture which, notwithstanding my own note, I accept without reserve. Having regard to Paton's principle it is with diffidence that I make the following remarks in connection with 'Anthony and Cleopatra' I. v. 48 and the curious word "Arme-gaunt". A year or so ago I came across in an article in the 'Morning Post' newspaper the curious phenomenon, "armegnt", which at once suggested "Arme-gaunt" to my mind, with the

thought that we might here have a clue to what "Arme-gaunt" stood for. Having regard to the context it was clear that the 'Morning Post' "armegnt" was a misprint for "garment", whence it followed that "Arme-gaunt" might possibly represent "garmented". For me, the initial capital and hyphen in "Arme-gaunt" dispose of any such notion, but others regard such matters of no account, and to them it may be welcome.

(Appendix A, note on Rule IV). Goddard's 'Satirycall Dialogue' furnishes an interesting illustration of Cymbeline's "thou heap'st A yeares age on mee" ('Cymbeline' I. i. 132-3) viz.—"Il'e none of them, I'me ever worse a yeare When once I doe a woman's tongue but heare" (*sig.* B 2, *rect.*) This is to me convincingly against the view advanced in my note on the passage in 'Cymbeline'.

#### APPENDIX C.

If the following collection of instances, in which the Folio does not follow the spelling of RQ, but agrees with that of FQ, serve no other purpose, it at least shows that the statement that has been made to the effect that wherever the Quartos differ, the Folio always agrees with RQ and not with FQ does not hold throughout with regard to spelling. In the list here given the spelling of the Folio and FQ is placed first, that of RQ following in each case in brackets. The instances are simply gatherings of my own collation.

#### A C T I.

##### [SCENE i.]

6, yong (young); 24, forth (foorth); 26, forth (foorth); 34, Knackes (Knacks); 79, die (dye); 142, siege (siedge); 161, marrie (marry); 171, simplicities (simplicity); 183, loadstarres (loadstars); 195, would (wold); 205, Paradise (Paradice); 205, mee (me); 213, devis'd (devised); 239, beguil'd (beguilde).

##### [SCENE ii.]

5, thought (thoght); 18, Answer (Answer); 27-8, performing (perfourming); 52, all (al); 70 studie (study); 71, doe (do); 73, mee (me); 74, doe (do); 90, shall (shal); 96, either (eyther); 102, here (heere); 103, intreat (entreat).

## ACT II.

## [SCENE i.]

9, orbs (orbes); 10, bee (be); 12, Fairie (Fairy); 16, gon (gone); 18, here (heere); 73, prosperitie (prosperity); 84, rushie (rushy); 93, yoake (yoke); 141, goe (go); 143, goe (go); 165, fell (fel); 200, doe (do); 204, beat (beate); 221, doe (do); 231, *Daphne* (*Daphna*); 234, valour (valor); 234, flies (flyes); 237, doe (do); 239, doe (do); 240, doe (do); 262, doe (do).

## [SCENE ii.]

28, Doe (Do); 41, turfe (turffe); 44, doe (do); 52, doe (do); 61, ende (end); 63, loyalty (loialty); 68, eyes (eies); 89, prayer (praier); 93, eyes (eies); 97, Doe (Do); 128, insufficiency (insufficiency); 156, Either (Eyther).

## ACT III.

## [SCENE i.]

12, Ladies (Ladies); 12, answee (answer); 19, we (wee); 20, indeede (indeed); 40, he (hee); 44, hither (hether); 106 all (al); 163, doe (do); 181, doe (do); 194, mee (me).

## [SCENE ii.]

37, doe (do); 57, mutrherer, *Folio*, murtherer, FQ, (murderer); 65, bounds (bonds); 87, here (heere); 89, laid (laide); 128, doe (do); 138, eyne (eine); 149, doe (do); 150, to (too); 181, eye (eie); 235, pittie (pitty); 237, doe (do); 243, fare ye well (faryewell); 281, doe (do); 292, personage (parsonage); 319, here (heere); 323, she (shee); 381, approach (approch); 381, here (heere); 387, aye (aie); 430, approach (approch); 436, companie (company).

## ACT IV.

## [SCENE i.]

13, mee (me); 23, will (wil); 44, stirre (stir); 53, doe (do); 61, eyes (eies); 69, eyes (eies); 85, eyes (eies); 85, loath (loathe); 86, off (of); 90, peepe (peep); 156, doe (do); 176, eye (eie); 181, doe (do); 191, solemnitie (solemnity); 195, eye (eie); 213, goe (go); 218, eye (eie).

## [SCENE ii.]

10, hee (he); 12, hee (he); 31, me (mee); 32, tell (tel).

## ACT V.

## [SCENE i.]

3, toyes (toies); 12, eye (eie); 24, minds (mindes); 31, royall (roiall); 39, abridgement (abridgment); 69, eyes (eies); 80, Ex-treamely (Extremely); 88, doe (do); 91, doe (do); 145, Lyon (Lion); 153, doe (do); 156, doe (do); 167, speake (speak); 180, Thankes (Thanks); 181, doe (do); 183, mee (me); 206, tombe (toomb); 222, Here (Heere); 267, be (bee); 270, where is (wher's); 322, starre-light (star-light); 330, eyes (eies); 337, eyes (eies); 345, mee (me); 366, hee (he).

## [SCENE ii.]

5, doe (do); 43, nativitie (nativity).

## ADDENDA.

II. ii. *post* 26. The Quartos omit the direction "*She sleeps.*"

IV. i. 25. "*Cavalery Cobweb*": a subtle confusion in Bottom's mind.

V. ii. 27. It must be admitted that the song fits in somewhat loosely, but all the requirements of the occasion are sufficiently indicated in it, and, therefore, I cannot think there is any such omission as has been suggested.


Appendix A. Allowance must, however, be made for the note of interrogation, the note of exclamation, and perhaps the italicised colon, which appear to have a direct influence on delivery, whether in a structural or elocutionary system.

Page 84. Add to illustrations of Rule II., IV. i. 60.

## ERRATUM.

I. ii. 25-26. *For* that word *read* "most gallant".

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